प्रकाशक—
रावजीभाई छगनभाई देसाई,
ऑ० व्यवस्थापक, परमश्रुतप्रभावक श्रीमद् राजचन्द्र जैन शास्त्रमाला
श्रीमद् राजचन्द्र आश्रम, स्टेशन अगास, व्हाया आणंद
(गुजरात)

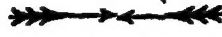
[प्रथमावृत्ति-वीरनि० स० २४४२, वि० सं० १९७२]

मुद्रक—
जयन्ती दलाल
वसन्त प्रिंटिंग प्रेस,
घीकाटा रोड,-अमदावाद.



जोइंदु-विरइउ

परमप्प-पयासु



1) जे जाया झाणग्गियएँ कम्म-कलंक डहेवि ।
णिच्च-णिरंजण-णाण-मय ते परमप्प णवेवि ॥ १ ॥

2) ते वंदउँ सिरि-सिद्ध-गण होसहिँ जे वि अणंत ।
सिवमय-णिरुवम-णाणमय परम-समाहि भजंत ॥ २ ॥

3) ते हउँ वंदउँ सिद्ध-गण अच्छहिँ जे वि हवंत ।
परम-समाहि-महग्गियएँ कम्मिंधणइँ हुणंत ॥ ३ ॥

4) ते पुणु वंदउँ सिद्ध-गण जे णिव्वाणि वसंति ।
णाणिं तिहुयणि गरुया वि भव-सायरि ण पडंति ॥ ४ ॥

5) ते पुणु वंदउँ सिद्ध-गण जे अप्पाणि वसंत ।
लोयालोउ वि सयलु इहु अच्छहिँ विमलु णियंत ॥ ५ ॥

6) केवल-दंसण-णाणमय केवल-सुक्ख-सहाव ।
जिणवर वंदउँ भत्तियए जेहिँ पयासिय भाव ॥ ६ ॥

7) जे परमप्पु णियंति मुणि परम-समाहि धरेवि ।
परमाणंदह कारणिण तिण्णि वि ते वि णवेवि ॥ ७ ॥

8) भाविं पणविवि पंच-गुरु सिरि-जोइंदु-जिणाउ ।
भट्टपहायरि विण्णविउ विमलु करेविणु भाउ ॥ ८ ॥

9) गउ संसारि वसंताहँ सामिय कालु अणंतु ।
पर मइँ किं पि ण पत्तु सुहु दुक्खु जि पत्तु महंतु ॥ ९ ॥

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1) TKM झाणग्गिये, ATKM °णाणमया, B misses this dōhā and gives in its place the opening mangala verse चिदानन्दैक etc. which is numbered as 1; C numbers the same mangala verse as 1 and this dohā as 2. 2) This dōhā is wanting in TKM, A ते हउ वंदउ, होसहि, °णाणमया 3) Wanting in TKM, AB °महग्गियइ for महग्गियए. 4) Wanting in TKM, AC णाणें. 5) Wanting in TKM, A लोयालोय, while in the Com. °लोउ, C °वसंति, AC णियति, while in the Com. of A णियता 6) Wanting in TKM, A वदउ, B भत्तियइं 7) Wanting in TKM, C परमाणदह. 8) Wanting in TKM. 9) Wanting in TKM.

10) चउ-गइ-दुक्खहँ तत्ताहँ जो परमप्पउ कोइ ।
चउ-गइ-दुक्ख-विणासयरु कहहु पसाएँ सो वि ॥ १० ॥

11) पुणु पुणु पणविवि पंच-गुरु भावेँ चित्ति धरेवि ।
भट्टपहायर णिसुणि तुहुँ अप्पा तिविहु कहेवि (वि॑ ?) ॥ ११ ॥

12) अप्पा ति-विहु मुणेवि लहु मूढउ मेल्लहि भाउ ।
मुणि सण्णाणेँ णाणमउ जो परमप्प-सहाउ ॥ १२ ॥

13) मूढु वियक्खणु बंभु परु अप्पा ति-विहु हवेइ ।
देहु जि अप्पा जो मुणइ सो जणु मूढु हवेइ ॥ १३ ॥

14) देह-विभिण्णउ णाणमउ जो परमप्पु णिएइ ।
परम-समाहि-परिट्ठियउ पंडिउ सो जि हवेइ ॥ १४ ॥

15) अप्पा लद्धउ णाणमउ कम्म-विमुक्केँ जेण ।
मेल्लिवि सयलु वि दव्वु परु सो परु मुणहि मणेण ॥ १५ ॥

16) तिहुयण-वंदिउ सिद्धि-गउ हरि-हर झायहिँ जो जि ।
लक्खु अलक्खेँ धरिवि थिरु मुणि परमप्पउ सो जि ॥ १६ ॥

17) णिच्चु णिरंजणु णाणमउ परमाणंद-सहाउ ।
जो एहउ सो संतु सिउ तासु मुणिज्जहि भाउ ॥ १७ ॥

18) जो णिय-भाउ ण परिहरइ जो पर-भाउ ण लेइ ।
जाणइ सयलु वि णिच्चु पर सो सिउ संतु हवेइ ॥ १८ ॥

19) जासु ण वण्णु ण गंधु रसु जासु ण सद्दु ण फासु ।
जासु ण जम्मणु मरणु ण वि णाउ णिरंजणु तासु ॥ १९ ॥

20) जासु ण कोहु ण मोहु मउ जासु ण माय ण माणु ।
जासु ण ठाणु ण झाणु जिय सो जि णिरंजणु जाणु ॥ २० ॥

21) अत्थि ण पुण्णु ण पाउ जसु अत्थि ण हरिसु विसाउ ।
अत्थि ण एक्कु वि दोसु जसु सो जि णिरंजणु भाउ ॥ २१ ॥ तियलं ।

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10) Wanting in TKM. 11) Wanting in TKM, AB भावि 12) TKM लहु, A मिल्लहिं, TKM मेल्लवि, B सण्णाणिं, TKM सण्णाणे, KM णाणमओ. 13) C मूढ, TKM मूढविलक्खणु बम्हु 14) A °विभिण्णउ, C देहहु भिण्णउ, B णाणमउ, KM णाणमओ, TKM णिएहि, but in the commentary of K it is repeated as णिएइ, T पडिय, TKM सोज्जि. 15) M णाणमओ, B °विमुक्किं, TKM विमुक्क, A मिल्लिवि, C दव्वु तुहु, TKM दव्वु 16) Wanting in TKM 17) TKM सत, मुणिज्जसु, M भाओ. 18) TKM परु, C सिव for सिउ 19) C वण्ण, AC गध, B जमणु, TK पासु for फासु 20) Wanting in TKM. 21) K misses the text of this dohā, but it is, however, explained in the commentary, TM हरसु, M विसाओ, A इक्क वि, C इक्कु वि, TM सोज्जि and भावि for भाउ.

22) जासु ण धारणु धेउ ण वि जासु ण जंतु ण मंतु ।
जासु ण मंडलु मुद्द ण वि सो मुणि देउँ अणंतु ॥ २२ ॥

23) वेयहिँ सत्थहिँ इंदियहिँ जो जिय मुणहु ण जाइ ।
णिम्मल-झाणहँ जो विसउ सो परमप्पु अणाइ ॥ २३ ॥

24) केवल-दंसण-णाणमउ केवल-सुक्ख-सहाउ ।
केवल-वीरिउ सो मुणहि जो जि परावरु भाउ ॥ २४ ॥

25) एयहिँ जुत्तउ लक्खणहिँ जो परु णिक्कलु देउ ।
सो तहिँ णिवसइ परम-पइ जो तइलोयहँ झेउ ॥ २५ ॥

26) जेहउ णिम्मलु णाणमउ सिद्धिहिँ णिवसइ देउ ।
तेहउ णिवसइ बंभु परु देहहँ मं करि भेउ ॥ २६ ॥

27) जेँ दिट्ठेँ तुट्टंति लहु कम्मइँ पुव्व-कियाइँ ।
सो परु जाणहि जोइया देहि वसंतु ण काइँ ॥ २७ ॥

28) जित्थु ण इंदिय-सुह-दुहइँ जित्थु ण मण-वावारु ।
सो अप्पा मुणि जीव तुहुँ अण्णु परिँ अवहारु ॥ २८ ॥

29) देहादेहहिँ जो वसइ भेयाभेय-णएण ।
सो अप्पा मुणि जीव तुहुँ किं अण्णेँ बहुएण ॥ २९ ॥

30) जीवाजीव म एक्कु करि लक्खण-भेएँ भेउ ।
जो परु सो परु भणमि मुणि अप्पा अप्पु अभेउ ॥ ३० ॥

31) अमणु अणिंदिउ णाणमउ मुत्ति-विरहिउ चिमित्तु ।
अप्पा इंदिय-विसउ णवि लक्खणु एहु णिरुत्तु ॥ ३१ ॥

32) भव-तणु-भोय-विरत्त-मणु जो अप्पा झाएइ ।
तासु गुरुक्की वेल्लडी संसारिणि तुट्टेइ ॥ ३२ ॥

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22) Wanting in TKM, C देव for देउ. 23) C वियहि, TKM वेयहि, C alone मुणहिं for मुणहु which is accepted by all other Mss. 24) TKM साक्ख (written as °क्ख), °वीरिय जो, TKM सोज्जि for जो जि 25) BC लक्खणिहिं, C णिवसहिं ; TK परमपये, M °पए, B °लोयहो, C जो तिहिं लोयह ; with AB I have corrected the old reading सेउ to झेउ, C reads डेउ but is corrected as झेउ, TK छेउ (the Kannada gloss translates it as शिखराग्र), M has something like देउ which may stand for धेउ. 26) AB सिद्धिहिं, T तेह मुणिवसइ, TKB बम्हु, BC म for मं 27) AB जि दिट्ठिं, TKM जें दिट्ठे ..लहु, AC जाणहिं. 28) Wanting in TKM, B परि for परिँ 29) Wanting in TKM ; A देहादेहहि, वसइ. 30) Wanting in TKM, BC भावि for भणमि. 31) Wanting in TKM, C मात्तिरहिउ चिम्मेत्तु. 32) Wanting in TKM ; C वेल्डी, ससारिण.

33) देहादेवलि जो वसइ देउ अणाइ-अणंतु ।
केवल-णाण-फुरंत-तणु सो परमप्पु णिभंतु ॥ ३३ ॥

34) देहे वसंतु वि णवि छिवइ णियमे देहु वि जो जि ।
देहे छिप्पइ जो वि णवि मुणि परमप्पउ सो जि ॥ ३४ ॥

35) जो सम-भाव-परिट्ठियहँ जोइहँ कोइ फुरेइ ।
परमाणंदु जणंतु फुडु सो परमप्पु हवेइ ॥ ३५ ॥

36) कम्म-णिबद्धु वि जोइया देहि वसंतु वि जो जि ।
होइ ण सयलु कया वि फुडु मुणि परमप्पउ सो जि ॥ ३६ ॥

37) जो परमत्थेँ णिकलु वि कम्म-विभिण्णउ जो जि ।
मूढा सयलु भणंति फुडु मुणि परमप्पउ सो जि ॥ ३७ ॥

38) गयणि अणंति वि एक उडु जेहउ भुयणु विहाइ ।
मुक्कहँ जसु पए विंबियउ सो परमप्पु अणाइ ॥ ३८ ॥

39) जोइय-विंदहिँ णाणमउ जो झाइज्जइ झेउ ।
मोक्खहँ कारणि अणवरउ सो परमप्पउ देउ ॥ ३९ ॥

40) जो जिउ हेउ लहेवि विहि जगु बहु-विहउ जणेइ ।
लिंगत्तय-परिमंडियउ सो परमप्पु हवेइ ॥ ४० ॥

41) जसु अब्भंतरि जगु वसइ जग-अब्भंतरि जो जि ।
जगि जि वसंतु वि जगु जि ण वि मुणि परमप्पउ सो जि ॥ ४१ ॥

42) देहि वसंतु वि हरि-हर वि जं अज्ज वि ण मुणंति ।
परम-समाहि-तवेण विणु सो परमप्पु भणंति ॥ ४२ ॥

43 भावाभावहिँ संजुवउ भावाभावहिँ जो जि ।
देहि जि दिट्ठउ जिणवरहिँ मुणि परमप्पउ सो जि ॥ ४३ ॥

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33) TKM देहादेउळे जो वसयि, B देउलि, B देउ अणाइ 34) A णियमिं, TKM णियमे, TKM जोज्जि for जो जि, ABC देहिँ, TKM जोज्जि for जो वि, and सोज्जि for सो जि. 35) TKM सममावे, BC जोइहिँ, TKM जोइह 36) TKM देहे, जोज्जि and सोज्जि for जो जि and सो जि, C confuses the first pāda of 36 and 37, and loses dōhā No 37. 37) TKM जोज्जि and सोज्जि, in the Mss. TKM जो जि and सो जि are uniformly written as जोज्जि and सोज्जि, so hereafter these variants will not be noted 38) Wanting in TKM, BC एक्कु, AB भुवणि, C भुवणु, AC पइबिंबियउ, B पय°, AB अणाइ 39) A जोइयविंदह, B °विंदहि, TKM विंदहिँ, BC कारणु 40) TM विहिँ, K विहि, C लिंगत्तइ°, TK °परमडियउ 41) Wanting in TKM, C अब्मतरु, AC जगु अब्मतरि, hereafter many pages in B are rubbed and the letters cannot be read. 42) TKM देहे, जो for ज; C °तवेणु विण सो परमप्प 43) Wanting in TKM, C सज्जुवहि.

44) देहि वसंते॑ जेण पर इंदिय-गामु वसेइ ।
उव्वसु होइ गएण फुडु सो परमप्पु हवेइ ॥ ४४ ॥

45) जो णिय-करणहिँ पंचहिँ वि पंच वि विसय मुणेइ ।
मुणिउ ण पंचहिँ पंचहिँ वि सो परमप्पु हवेइ ॥ ४५ ॥

46) जसु परमत्थेँ बंधु णवि जोइय ण वि संसारु ।
सो परमप्पउ जाणि तुहुँ मणि मिल्लिवि ववहारु ॥ ४६ ॥

47) जो जाणइ सो जाणि जिय जो पेक्खइ सो पेक्खु ।
अंतुवहुंतु वि जंपु चइ होउण तुहुँ णिरवेक्खु ॥ ४६*१ ॥

48) णेयाभावे विल्लि जिम थक्कइ णाणु वलेवि ।
मुक्कहँ जसु पय बिंबियउ परम-सहाउ भणेवि ॥ ४७ ॥

49) कम्महिँ जासु जणंतहिँ वि णिउ णिउ कज्जु सया वि ।
किं पि ण जणियउ हरिउ णवि सो परमप्पउ भावि ॥ ४८ ॥

50) कम्म-णिबद्धु वि होइ णवि जो फुडु कम्मु कया वि ।
कम्मु वि जो ण कया वि फुडु सो परमप्पउ भावि ॥ ४९ ॥

51) कि वि भणंति जिउ सव्वगउ जिउ जडु के वि भणंति ।
कि वि भणंति जिउ देह-समु सुण्णु वि के वि भणंति ॥ ५० ॥

52) अप्पा जोइय सव्व-गउ अप्पा जडु वि वियाणि ।
अप्पा देह-पमाणु मुणि अप्पा सुण्णु वियाणि ॥ ५१ ॥

53) अप्पा कम्म-विवज्जियउ केवल-णाणेँ जेण ।
लोयालोउ वि मुणइ जिय सव्वगु वुच्चइ तेण ॥ ५२ ॥

54) जेँ णिय-बोह-परिट्ठियहँ जीवहँ तुट्टइ णाणु ।
इंदिय-जणियउ जोइया तिं जिउ जडु वि वियाणु ॥ ५३ ॥

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44) Wanting in TKM, A डेह, C देहे; C इदियगाउ. 45) A पचह for the last पचहि. 46) TKM परमत्थे, मुणइ तुहु for जाणि तुहु, मणे, A मिल्लहि, TKM मेल्लवि, in the commentary of Brahmadēva and in A as well मिल्लहि, so it is retained there 47) Only in TKM Kannaḍa gloss reads पेच्छइ for पेक्खइ; in T जंपु appears like जप्पु and °वहुतु like वहुत्तु; वि and जंपु I have read separate following the Kannada gloss, which takes अंतुवहुतु वि and translates as *amtaramga-bahirmga rūpamappa*. K reads होऊण तुहु 48) Wanting in TKM, AC णेयाभावि; C जिम्व for जिम, णाणवलेवि 49) C कम्मइ, T जणितिहि; TKM ण...हरिउ हि for हरिउ णवि. 50) TKM read second line, first pāda, thus: कम्मु णिजो (or is it कम्मुणि जो ?) ण कया वि पुणु; C कम्मु ण जो वि कया etc. 51) TKM केइ for कि वि and के वि; C सव्वु गउ. 52) C जड वि वियाणु; C सुण्णु वि जाण, TKM विजाणि. 53) TKM कम्मुविवज्जिउ केवलणाणे; AC लोयालोय वि; TKM सव्वगु वुज्झइ तेण. 54) T जे...परिट्ठियह; C ते for तिं, T तें...वियाणि, but K वियाणु.

55) कारण-विरहिउ सुद्ध-जिउ वड्ढइ खिरइ ण जेण ।
चरम-सरीर-पमाणु जिउ जिणवर बोल्लहिँ तेण ॥ ५४ ॥
56) अट्ठ वि कम्मइँ बहुविहइँ णवणव दोस वि जेण ।
सुद्धहँ एक्कु वि अत्थि णवि सुण्णु वि वुच्चइ तेण ॥ ५५ ॥
57) अप्पा जणियउ केण ण वि अप्पेँ जणिउ ण कोइ ।
दव्व-सहावेँ णिच्चु मुणि पज्जउ विणसइ होइ ॥ ५६ ॥
58) तं परियाणहि दव्वु तुहुँ जं गुण-पज्जय-जुत्तु ।
सह-भुव जाणहि ताहँ गुण कम-भुव पज्जउ वुत्तु ॥ ५७ ॥
59) अप्पा बुज्झहि दव्वु तुहुँ गुण पुणु दंसणु णाणु ।
पज्जय चउ-गइ-भाव तणु कम्म-विणिम्मिय जाणु ॥ ५८ ॥
60) जीवहँ कम्मु अणाइ जिय जणियउ कम्मु ण तेण ।
कम्मेँ जीउ वि जणिउ णवि दोहिँ वि आइ ण जेण ॥ ५९ ॥
61) एहु ववहारेँ जीवडउ हेउ लहेविणु कम्मु ।
बहुविह-भावेँ परिणवइ तेण जि धम्मु अहम्मु ॥ ६० ॥
62) ते पुणु जीवहँ जोइया अट्ठ वि कम्म हवंति ।
जेहिँ जि झंपिय जीव णवि अप्प-सहाउ लहंति ॥ ६१ ॥
63) विसय-कसायहिँ रंगियहँ जे अणुया लग्गंति ।
जीव-पएसहँ मोहियहँ ते जिण कम्म भणंति ॥ ६२ ॥
64) पंच वि इंदिय अण्णु मणु अण्णु वि सयल-विभाव ।
जीवहँ कम्मइँ जणिय जिय अण्णु वि चउगइ-ताव ॥ ६३ ॥
65) दुक्खु वि सुक्खु वि बहु-विहउ जीवहँ कम्मु जणेइ ।
अप्पा देक्खइ मुणइ पर णिच्छउ एउँ भणेइ ॥ ६४ ॥

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55) C सुद्ध जिउ, K खिण्णइ, M खिणइ for खिरइ ; C पमाण , C वुल्लहि, TKM बोल्लिहिं. 56) TKM कम्मइ बहुविहइ बुज्झइ for वुच्चइ 57) ACTKM अप्पि , AC दव्वसहावि, TKM दव्वसहावे, TKM पज्जइ for पज्जउ , C कोई, M सोइ for होइ 58) AC परियाणहि , TKM दव्व , C पज्जइजुत्तु . C सहभुय , TKM गुण, पज्जय वुत्तु 59) TKM बुज्झइ दव्वु जिय (for तुहु), पुण for पुणु , C पुणु for तणु 60) A कम्मु .. जिया , C कम्मि, TKM कम्मे 61) AC ववहारिं, TKM ववहारे , AC बहुविहभावि, TKM °भावे परिणमइ , TKM तेहि वि धम्माहम्मु for तेण जि etc , C धम्माहम्मु 62) TKM ते पुण जीवह ; T अट्ठ हि for अट्ठ वि , TKM जेहि वि 63) TKM रगियहिं C रजियह , TKM जेयणुगा, C अणुआ , TM °पएसहि, K °पयेसहि, in the commentary of Brahmadēva °पएसिहिं, TK कम्मु for कम्म 64) C विभाउ, TKM सयलु विभाउ; TKM जीवह कम्मे 65) TK दुक्ख वि सोक्ख वि, M दुक्ख वि सोक्खु वि, C दुक्ख वि सुक्ख वि , C देषइ for देखइ

66) बंधु वि मोक्खु वि सयलु जिय जीवहँ कम्मु जणेइ ।
अप्पा किंपि वि कुणइ णवि णिच्छउ एउँ भणेइ ॥ ६५ ॥

67) सो णत्थि त्ति पएसो चउरासी-जोणि-लक्ख-मज्झम्मि ।
जिण-वयणं ण लहंतो जत्थ ण डुल्लुडुल्लिओ जीवो ॥ ६५*१ ॥

68) अप्पा पंगुह अणुहरइ अप्पु ण जाइ ण एइ ।
भुवणत्तयहँ वि मज्झि जिय विहि आणइ विहि णेइ ॥ ६६ ॥

69) अप्पा अप्पु जि परु जि परु अप्पा परु जि ण होइ ।
परु जि कयाइ वि अप्पु णवि णियमेँ पभणहिँ जोइ ॥ ६७ ॥

70) ण वि उप्पज्जइ ण वि मरइ बंधु ण मोक्खु करेइ ।
जिउ परमत्थेँ जोइया जिणवरु एउँ भणेइ ॥ ६८ ॥

71) अत्थि ण उब्भउ जर-मरणु रोय वि लिंग वि वण्ण ।
णियमिँ अप्पु वियाणि तुहुँ जीवहँ एक्क वि सण्ण ॥ ६९ ॥

72) देहहँ उब्भउ जर-मरणु देहहँ वण्णु विचित्तु ।
देहहँ रोय वियाणि तुहुँ देहहँ लिंगु विचित्तु ॥ ७० ॥

73) देहहँ पेक्खिवि जर-मरणु मा भउ जीव करेहि ।
जो अजरामरु बंभु परु सो अप्पाणु मुणेहि ॥ ७१ ॥

74) छिज्जउ भिज्जउ जाउ खउ जोइय एहु सरीरु ।
अप्पा भावहि णिम्मलउ जिं पावहि भव-तीरु ॥ ७२ ॥

75) कम्महँ केरा भावडा अण्णु अचेयणु दव्वु ।
जीव-सहावहँ भिण्णु जिय णियमिँ बुज्झहि सव्वु ॥ ७३ ॥

76) अप्पा मेल्लिवि णाणमउ अण्णु परायउ भाउ ।
सो छंडेविणु जीव तुहुँ भावहि अप्प-सहाउ ॥ ७४ ॥

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66) Wanting in TKM; no readings in others 67) Wanting in BCTKM. 68) Wanting in TKM, C जोइ for एइ; A reads in the comm अणुहरइ, जाइ and एइ 69) B णियमिं; TKM पभणइ जोइ 70) TM अण वि उप्पज्जइ; A उप्पज्जइ; C एम for एउ 71) TKM रोउ वि लिंगु वि वण्णु, णियमे, सण्णु (for सण्ण) 72) TKM देहह, C gives only the first pāda of this dōhā. 73) KM देहहि पेच्छवि, AB पिक्खिवि, TKM जीउ for जीव, T बम्ह, KM बम्हु [In TKM here come five dōhās which in our text occupy the numbers II, 148, II, 149, II, 150, II, 151, II, 182 Their various readings are noted under those numbers.] 74) A भावहिं ,.पावहि; C जें पावहि. TKM ज पावहि. 75) Wanting in TKM, C केरउ for केरा. 75) AC मिल्लवि, TKM मेल्लवि, TKM परावउ for परायउ.

77) अट्ठहँ कम्महँ वाहिरउ सयलहँ दोसहँ चत्तु ।
दंसण-णाण-चरित्तमउ अप्पा भावि णिरुत्तु ॥ ७५ ॥

78) अप्पिं अप्पु मुणंतु जिउ सम्मादिट्ठि हवेइ ।
सम्माइट्ठिउ जीवडउ लहु कम्मइँ मुचेइ ॥ ७६ ॥

79) पज्जय-रत्तउ जीवडउ मिच्छादिट्ठि हवेइ ।
बंधइ वहु-विह-कम्मडा जेँ संसारु भमेइ ॥ ७७ ॥

80) कम्महँ दिढ-घण-चिक्कणइँ गरुवइँ वज्ज-समाइँ ।
णाण-वियक्खणु जीवडउ उप्पहि पाडहिँ ताइँ ॥ ७८ ॥

81) जिउ मिच्छत्तेँ परिणमिउ विवरिउ तच्चु मुणेइ ।
कम्म-विणिम्मिय भावडा ते अप्पाणु भणेइ ॥ ७९ ॥

82) हउँ गोरउ हउँ सामलउ हउँ जि विभिण्णउ वण्णु ।
हउँ तणु-अंगउँ थूलु हउँ एहउँ मूढउ मण्णु ॥ ८० ॥

83) हउँ वरु वंभणु वइसु हउँ हउँ खत्तिउ हउँ सेसु ।
पुरिसु णउंसउ इत्थि हउँ मण्णइ मूढु विसेसु ॥ ८१ ॥

84) तरुणउ बूढउ रूयडउ सूरउ पंडिउ दिव्वु ।
खवणउ वंदउ सेवडउ मूढउ मण्णइ सव्वु ॥ ८२ ॥

85) जणणी जणणु वि कंत घरु पुत्तु वि मित्तु वि दव्वु ।
माया-जालु वि अप्पणउ मूढउ मण्णइ सव्वु ॥ ८३ ॥

86) दुक्खहँ कारणि जे विसय ते सुह-हेउ रमेइ ।
मिच्छाइट्ठिउ जीवडउ इत्थु ण काइँ करेइ ॥ ८४ ॥

87) कालु लहेविणु जोइया जिमु जिमु मोहु गलेइ ।
तिमु तिमु दंसणु लहइ जिउ णियमेँ अप्पु मुणेइ ॥ ८५ ॥

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77) TKM अट्ठहे कम्महे (sometimes हे looks like हि), सयलहि दोसहि, जाणि for भावि 78) TKM अप्पे, C अप्पइ for अप्पिं , TKM BC सम्माइट्ठि , TKM कम्महि 79) KM मिच्छाइट्ठि T °यिट्ठि, TM बहुविहु कम्माडा, but T has the same reading as adopted in our Text, for जें AB जि, C जिणि and TK चिरु 80) TKM गुरुवइ , BC अप्पहि for उप्पहि , TKM पाडइ ताइ 81) AC मिछत्तिं ; TKM परिणमइ , TKM भावाडा. 82) Wanting in TKM , C सावलउ. 83) Wanting in TKM, A मूढ 84) TKM वुड्ढ [डढ्] उ , BCTKM रूवडउ , K खमणउ, ABC खवणउ , TKM वुद्दउ [वुद्धउ] for वदउ, C मूढ विमण्णइ सव्वु 85) C मायाजाल , KM मुढ विमण्णइ सव्वु (T has a corrupt reading). 86) BCTKM कारणु , C विसइ , TKM मिच्छाइट्ठि ; TKM एत्थु for इत्थु , BC काइ for काइ 87) A जिम्व जिम्व, C जिम जिम, TKM जेव जेव , for तिमु too the readings are similar in these Mss., , A णियमिं

88) अप्पा गोरउ किण्हु ण वि अप्पा रत्तु ण होइ ।
अप्पा सुहुमु वि थूलु ण वि णाणिउ जाणेँ जोइ ॥ ८६ ॥

89) अप्पा बंभणु वइसु ण वि ण वि खत्तिउ ण वि सेसु ।
पुरिसु णउंसउ इत्थि ण वि णाणिउ मुणइ असेसु ॥ ८७ ॥

90) अप्पा वंदउ खवणु ण वि अप्पा गुरउ ण होइ ।
अप्पा लिंगिउ एक्कु ण वि णाणिउ जाणइ जोइ ॥ ८८ ॥

91) अप्पा गुरु णवि सिस्सु णवि णवि सामिउ णवि भिच्चु ।
सूरउ कायरु होइ णवि णवि उत्तमु णवि णिच्चु ॥ ८९ ॥

92) अप्पा माणुसु देउ ण वि अप्पा तिरिउ ण होइ ।
अप्पा णारउ कहिँ वि णवि णाणिउ जाणइ जोइ ॥ ९० ॥

93) अप्पा पंडिउ मुक्खु णवि णवि ईसरु णवि णीसु ।
तरुणउ बूढउ बालु णवि अण्णु वि कम्म-विसेसु ॥ ९१ ॥

94) पुण्णु वि पाउ वि कालु णहु धम्माधम्मु वि काउ ।
एक्कु वि अप्पा होइ णवि मेल्लिवि चेयण-भाउ ॥ ९२ ॥

95) अप्पा संजमु सीलु तउ अप्पा दंसणु णाणु ।
अप्पा सासय-मोक्ख-पउ जाणंतउ अप्पाणु ॥ ९३ ॥

96) अण्णु जि दंसणु अत्थि ण वि अण्णु जि अत्थि ण णाणु ।
अण्णु जि चरणु ण अत्थि जिय मेल्लिवि अप्पा जाणु ॥ ९४ ॥

67) अण्णु जि तित्थु म जाहि जिय अण्णु जि गुरुउ म सेवि ।
अण्णु जि देउ म चिंति तुहुं अप्पा विमलु मुएवि ॥ ९५ ॥

98) अप्पा दंसणु केवलु वि अण्णु सव्वु ववहारु ।
एक्कु जि जोइय झाइयइ जो तइलोयहँ सारु ॥ ९६ ॥

99) अप्पा झायहि णिम्मलउ किं बहुएँ अण्णेण ।
जो झायंतहँ परम-पउ लब्भइ एक्क-खणेण ॥ ९७ ॥

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88) KM गउरउ, अप्पा सुहुमु ण for सुहुमु वि, ABC णाणि for जाणें, Brahmadēva has an additional reading णाणिउ जाणइ, जोइ in the last pāda. 89) TK बम्हणु, TKM परिसु णुपुसणु ; AC णाणइ मुणइ 90) TKM बुद्धउ for वदउ, खमणु, गुरुउ, लिंगउ, सोइ for जोइ. 91) T सिस्सि, C सीसु ; TM मेड्ड K मेउ, for होइ 92) TKM कोइ ण त्रि for देउ etc , C कह वि for कहिं वि, TKM णाणिउ णाणे जोइ as the last pāda 93) Wanting in TKM, A तरुणउ 94) Wanting in TKM, AC मिल्लिवि. 95) No various readings in Mss., but Brahmadēva notes some alternative readings सासयमुक्खपहु, सासयमुक्खपउ. 96) TKM मेल्लिवि 97) TKM जाइ for जाहि ; C चिंतवहि for चिंति तुहुं. 98) TKM अणु सव्वउ ववहारु ; C जोइया. 99) TKM किं अण्णे बहुएण ; A इक्क, TKM एक्कु.

100) अप्पा णिय-मणि णिम्मलउ णियमेँ वसइ ण जासु ।
सत्थ-पुराणइँ तव-चरणु मुक्खु वि करहिँ कि तासु ॥ ९८ ॥

101) जोइय अप्पेँ जाणिएण जगु जाणियउ हवेइ ।
अप्पहँ केरइ भावडइ बिंबिउ जेण वसेइ ॥ ९९ ॥

102) अप्प-सहावि परिट्ठियहँ एहउ होइ विसेसु ।
दीसइ अप्प-सहावि लहु लोयालोउ असेसु ॥ १०० ॥

103) अप्पु पयासइ अप्पु परु जिम अंबरि रवि-राउ ।
जोइय एत्थु म भंति करि एहउ वत्थु-सहाउ ॥ १०१ ॥

104) तारायणु जलि बिंबियउ णिम्मलि दीसइ जेम ।
अप्पएं णिम्मलि बिंबियउ लोयालोउ वि तेम ॥ १०२ ॥

105) अप्पु वि परु वि वियाणइ जेँ अप्पेँ मुणिएण ।
सो णिय-अप्पा जाणि तुहुँ जोइय णाण-बलेण ॥ १०३ ॥

106) णाणु पयासहि परमु महु किं अण्णेँ बहुएण ।
जेण णियप्पा जाणियइ सामिय एक्क-खणेण ॥ १०४ ॥

107) अप्पा णाणु मुणेहि तुहुँ जो जाणइ अप्पाणु ।
जीव-पएसहिँ तित्तिडउ णाणेँ गयण-पवाणु ॥ १०५ ॥

108) अप्पहँ जे वि विभिण्ण वढ ते वि हवंति ण णाणु ।
ते तुहुँ तिण्णि वि परिहरिवि णियमिं अप्पु वियाणु ॥ १०६ ॥

109) अप्पा णाणहँ गम्मु पर णाणु वियाणइ जेण ।
तिण्णि वि मिल्लिवि जाणि तुहुँ अप्पा णाणेँ तेण ॥ १०७ ॥

110) णाणिय णाणिउ णाणिएण णाणिउँ जा ण मुणेहि ।
ता अण्णाणिं णाणमउँ किं पर बंभु लहेहि ॥ १०८ ॥

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100) B तवयरणु TKM सत्थुपुराणे तउचरणु, TKM मोक्खु जि करइ किं तासु for the last pāda. 101) Wanting in TKM, B अप्पि for अप्पे, C बिंबउ .वसति 102) Wanting in TKM, C अप्पि सहावि; Brahmadēva notes on alternative reading दीसइ अप्पसहाउ लहु 103) C जिम्व, TM जेव (K जेउ) अबरे 104) TKM जले for जलि, णिम्मले...जेव, BC अप्पइ, TKM अप्पए णिम्मले; A लोयालोय. TKM लोयालोय वि तेव 105) TKM वियाणिजइ, B जिं अप्पि, TKM जें अप्पे, TKM सो णिउ अप्पा मुणहि तुहु 106) Wanting in TKM, B किं अण्णि. 107) TKM जीवपएसहि तेत्थडउ, ABC तित्तडउ, Brahmadēva has an alternative reading जीवपएसहिं देहसमु, C णाणिं, BC पमाणु, TKM णाणे गयणपमाणु. 108) Wanting in TKM, and no readings in others. 109) TKM परु, मुणहि तुहु for जाणि etc., मेल्लिवि. 110) Wanting in TKM, C मुणेइ and लहेइ.

111) जोइज्जइ तिं बंभु परु जाणिज्जइ तिं सोइ ।
बंभु मुणेविणु जेण लहु गम्मिज्जइ परलोइ ॥ १०९ ॥

112) मुणि-वर-विंदहँ हरि-हरहँ जो मणि णिवसइ देउ ।
परहँ जि परतरु णाणमउ सो वुच्चइ पर-लोउ ॥ ११० ॥

113) सो पर वुच्चइ लोउ परु जसु मइ तित्थु वसेइ ।
जहिँ मइ तहिँ गइ जीवहँ जि णियमेँ जेण हवेइ ॥ १११ ॥

114) जहिँ मइ तहिँ गइ जीव तुहुँ मरणु वि जेण लहेहि ।
तेँ परबंभु मुएवि मइँ मा पर-दव्वि करेहि ॥ ११२ ॥

115) जं णियदव्वहँ भिण्णु जडु तं पर-दव्वु वियाणि ।
पुग्गलु धम्माधम्मु णहु कालु वि पंचमु जाणि ॥ ११३ ॥

116) जइ णिविसद्धु वि कु वि करइ परमप्पइ अणुराउ ।
अग्गि-कणी जिम कट्ठ-गिरी डहइ असेसु वि पाउ ॥ ११४ ॥

117) मेल्लिवि सयल अवक्खडी जिय णिच्चिंतउ होइ ।
चित्तु णिवेसहि परम-पए देउ णिरंजणु जोइ ॥ ११५ ॥

118) जं सिव-दंसणि परम-सुहु पावहि झाणु करंतु ।
तं सुहु भुवणि वि अत्थि णवि मेल्लिवि देउ अणंतु ॥ ११६ ॥

119) जं मुणि लहइ अणंत-सुहु णिय-अप्पा झायंतु ।
तं सुहु इंदु वि णवि लहइ देविहिँ कोडि रमंतु ॥ ११७ ॥

120) अप्पा-दंसणि जिणवरहँ जं सुहु होइ अणंतु ।
तं सुहु लहइ विराउ जिउ जाणंतउ सिउ संतु ॥ ११८ ॥

121) जोइय णिय-मणि णिम्मलए पर दीसइ सिउ संतु ।
अंबरि णिम्मलि घण-रहिए भाणु जि जेम फुरंतु ॥ ११९ ॥

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111) TKM ते बम्हु परु, C तव for तिं, TKM ते सोइ, Brahmadēva has an alternative reading पर for परु 112) Wanting in TKM. 113) TKM बुज्झइ for वुच्चइ, C परिवुच्चइ; TKM तेत्थु, जीवह वि 114) TKM have no nasal signs; C परदव्वु for °वसु; TKM लहेइ and करेइ, परु बम्हु, दव्वे. 115) B अण्णु for भिण्णु, BTK पोग्गल, C पोग्गलु 116) TK कोइ करइ णियअप्पए अणुराउ; TKM अग्गिकणि जेव, C जिव 117) TKM मेलवि सयल; BC णिवेसिवि, C देव 118) TKM पावइ, C पावइ झण; TKM मेलवि, AC मिल्लिवि 119) BCTKM अणतु सुहु, TKM देविहि कोडि. 120) Wanting in TKM; C सिव for सिउ. 121) Wanting in TKM, C णिम्मलइ, सिव.

122) राएँ रंगिए हियवडए देउ ण दीसइ संतु ।
दप्पणि मइलए विंबु जिम एहउ जाणि णिभंतु ॥ १२० ॥

123) जसु हरिणच्छी हियवडए तसु णवि बंभु वियारि ।
एकहिँ केम समंति वढ बे खंडा पडियारि ॥ १२१ ॥

124) णिय-मणि णिम्मलि णाणियहँ णिवसइ देउ अणाइ ।
हंसा सरवरि लीणु जिम महु एहउ पडिहाइ ॥ १२२ ॥

125) देउ ण देउले णवि सिलए णवि लिप्पइ णवि चित्ति ।
अखउ णिरंजणु णाणमउ सिउ संठिउ सम-चित्ति ॥ १२३ ॥

126) मणु मिलियउ परमेसरहँ परमेसरु वि मणस्स ।
बीहि वि समरसि-हूवाहँ पुज्ज चडावउँ कस्स ॥ १२३*२ ॥

127) जेण णिरंजणि मणु धरिउ विसय-कसायहिँ जंतु ।
मोक्खहँ कारणु एत्तडउ अण्णु ण तंतु ण मंतु ॥ १२३*३ ॥

[२. बिज्जउ अहियारु]

128) सिरिगुरु अक्खहि मोक्खु महु मोक्खहँ कारणु तत्थु ।
मोक्खहँ केरउ अण्णु फलु जेँ जाणउँ परमत्थु ॥ १ ॥

129) जोइय मोक्खु वि मोक्ख-फलु पुच्छिउ मोक्खहँ हेउ ।
सो जिण-भासिउ णिसुणि तुहुँ जेण वियाणहि भेउ ॥ २ ॥

130) धम्महँ अत्थहँ कामहँ वि एयहँ सयलहँ मोक्खु ।
उत्तमु पभणहिँ णाणि जिय अण्णेँ जेण ण सोक्खु ॥ ३ ॥

131) जइ जिय उत्तमु होइ णवि एयहँ सयलहँ सोइ ।
तो किं तिण्णि वि परिहरवि जिण वचहिँ पर-लोइ ॥ ४ ॥

132) उत्तमु सुक्खु ण देइ जइ उत्तमु सुक्खु ण होइ ।
तो किं इच्छहिँ बंधणहिँ बद्धा पसुय वि सोइ ॥ ५ ॥

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122) TKM रगियहियवडये (ए ?) दप्पणे मइलए विंबु जेव, जाणु, C एहु for एहउ. 123) Wanting in TKM; B परियारि, C पडिहारि for पडियारि 124) TKM णियमणे णिम्मले, जेव for जिम, तुहु एहउ 125) BC देउलि सिलइ, TKM लेप्पइ अखउ णिरामउ सत्तिउ समचित्तें 126) Wanting in TKM, B समरसहूयाइ. 127) Wanting in TKM 128) Wanting in TKM, C सोक्खह for मोक्खहँ; B मुक्खहु for second मोक्खह, जिम for जें 129) TKM मोक्खु जि मोक्खु, C विआणिउ 130) TKM have no nasal signs, उत्तिमु, C अण्णि for अण्णें 131) TKM उत्तिमु, Brahmadēva's reading सोवि; TKM वच्चइ; C परलोउ 132) Wanting in TKM, B ता for तो, C अच्छहिं बधणहिं, B पसुव वि, C पसुवि वि.

133) अणु जइ जगहँ वि अहिययरु गुण-गणु तासु ण होइ ।
तो तइलोउ वि किं धरइ णिय-सिर-उप्परि सोइ ॥ ६ ॥

134) उत्तमु सुक्खु ण देइ जइ उत्तमु मुक्खु ण होइ ।
तो किं सयलु वि कालु जिय सिद्ध वि सेवहिँ सोइ ॥ ७ ॥

135) हरि-हर-बंभु वि जिणवर वि मुणि-वर-विंद वि भव्व ।
परम-णिरंजणि मणु धरिवि मुक्खु जि झायहिँ सव्व ॥ ८ ॥

136) तिहुयणि जीवहँ अत्थि णवि सोक्खहँ कारणु कोइ ।
मुक्खु मुएविणु एक्कु पर तेणवि चिंतहि सोइ ॥ ९ ॥

137) जीवहँ सो पर मोक्खु मुणि जो परमप्पय-लाहु ।
कम्म-कलंक-विमुक्काहँ णाणिय बोल्लहिँ साहू ॥ १० ॥

138) दंसणु णाणु अणंत-सुहु समउ ण तुट्टइ जासु ।
सो पर सासउ मोक्ख-फलु बिज्जउ अत्थि ण तासु ॥ ११ ॥

139) जीवहँ मोक्खहँ हेउ वरु दंसणु णाणु चरित्तु ।
ते पुणु तिण्णि वि अप्पु मुणि णिच्छएँ एहउ वुत्तु ॥ १२ ॥

140) पेच्छइ जाणइ अणुचरइ अप्पि अप्पउ जो जि ।
दंसणु णाणु चरित्तु जिउ मोक्खहँ कारणु सो जि ॥ १३ ॥

141) जं बोल्लइ ववहार-णउ दंसणु णाणु चरित्तु ।
तं परियाणहि जीव तुहुँ जें परु होहि पवित्तु ॥ १४ ॥

142) दव्वइँ जाणइ जह-ठियइँ तह जगि मण्णइ जो जि ।
अप्पहँ केरउ भावडउ अविचलु दंसणु सो जि ॥ १५ ॥

143) दव्वइँ जाणहि ताइँ छह तिहुयणु भरियउ जेहिँ ।
आइ-विणास-विवज्जियहिँ णाणिहि पभणियएहिँ ॥ १६ ॥

144) जीउ सचेयणु दव्वु मुणि पंच अचेयण अण्ण ।
पोग्गलु धम्माहम्मु णहु कालें सहिया भिण्ण ॥ १७ ॥

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133) Wanting in TKM, C सिर उप्परि 134) TKM उत्तिमु ..मोक्खु, C उत्तमसुक्ख, TKM सेवइ 135) A बम्हु; C जिणवरह, TKM परमणिरजणु मोक्खु. 136) TKM तिहुवणे, BC सुक्खह, TKM मोक्खु. 137) BC मुक्खु; TKM कम्मकलके 138) ATKM अणतु सुहु, TKM मोक्खु फलु 139) BC मुक्खह, C हेउ वर, TKM णिच्छउ एहउ जुत्तु 140) BC पिच्छइ, TKM पस्सइ, CTKM अप्पे, Brahmadēva अप्पइ. 141) Wanting in TKM, A बुल्लइ, जि for जें. 142) Wanting in CTKM. 143) Wanting in BTKM, C तिहुयणि भरिया जेहिं...णाणिय 144) TKM अचेयणु अण्णु, पोग्गल, काले सहिया भिण्णु, ABC कालिं.

145) मुत्ति-विहूणउ णाणमउ परमाणंद-सहाउ ।
णियमिं जोइय अप्पु मुणि णिच्चु णिरंजणु भाउ ॥ १८ ॥

146) पुग्गलु छव्विहु मुत्तु वढ इयर अमुत्तु वियाणि ।
धम्माधम्मु वि गयठियहँ कारणु पभणहिँ णाणि ॥ १९ ॥

147) दव्वइँ सयलइँ वरि ठियइँ णियमेँ जासु वसंति ।
तं णहु दव्वु वियाणि तुहुँ जिणवर एउ भणंति ॥ २० ॥

148) कालु मुणिज्जहि दव्वु तुहुँ वट्टण-लक्खणु एउ ।
रयणहँ रासि विभिण्ण जिम तसु अणुयहँ तह भेउ ॥ २१ ॥

149) जीउ वि पुग्गलु कालु जिय ए मेल्लेविणु दव्व ।
इयर अखंड वियाणि तुहुँ अप्प-पएसहिँ सव्व ॥ २२ ॥

150) दव्व चयारि वि इयर जिय गमणागमण-विहीण ।
जीउ वि पुग्गलु परिहरिवि पभणहिँ णाण-पवीण ॥ २३ ॥

151) धम्माधम्मु वि एकु जिउ ए जि असंख-पदेस ।
गयणु अणंत-पएसु मुणि बहु-विह पुग्गल-देस ॥ २४ ॥

152) लोयागासु धरेवि जिय कहियइँ दव्वइँ जाइँ ।
एक्कहिँ मिलियइँ इत्थु जगि सगुणहिँ णिवसहिँ ताइँ ॥ २५ ॥

153) एयइँ दव्वइँ देहियहँ णिय-णिय-कज्जु जणंति ।
चउ-गइ-दुक्ख सहंत जिय तेँ संसारु भमंति ॥ २६ ॥

154) दुक्खहँ कारणु मुणिवि जिय दव्वहँ एहु सहाउ ।
होयवि मोक्खहँ मग्गि लहु गम्मिज्जइ पर-लोउ ॥ २७ ॥

155) णियमेँ कहियउ एहु मइँ ववहारेण वि दिट्ठि ।
एवहिँ णाणु चरित्तु सुणि जेँ पावहि परमेट्ठि ॥ २८ ॥

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145) TKM °विहणिउ, णियमे 146) TKM पोग्गल, धम्माहम्मु वि गइठिदिहि, A गइठिएहिं, Ms A has no commentary on 18–19, but the same added in a different hand on the marginal space 147) TKM change the order of 147 and 148, TKM दव्वइ सयलुदरिट्ठियइ, Brahmadēva उवरि, BC णियमिं, TKM एहु for एउ 148) C वट्टणु, TKM एहु for एउ, जेव तसु अणुवह. 149) TKM पोग्गलु, अखड मुणेहि तुहु 150) TKM पोग्गलु, परिहरवि पभणइ णाणपवीणु, AB णाणिपवीण 151) TKMBC धम्माहम्मु, TKM एज्जि, गयण, पोग्गल°, Brahmadēva has another reading पुग्गलु तिविहु पएसु 152) TKMBC लोयायासु, TKM धरेइ ठिया, एत्थु जए 153) TKM देहियहिं, C देहियइ, TKM णियणिउ, सहतु BC सहति 154) TKM णाडु for मुणिवि, एउ for एहु, मग्गे, C होइवि. 155) B णियमइ, TKM मुणि for सुणि, BC जिं

156) जं जह थक्कउ दव्वु जिय तं तह जाणइ जो जि ।
अप्पहं केरउ भावडउ णाणु मुणिज्जहि सो जि ॥ २९ ॥

157) जाणवि मण्णवि अप्पु परु जो पर-भाउ चएइ ।
सो णिउ सुद्धउ भावडउ णाणिहिँ चरणु हवेइ ॥ ३० ॥

158) जो भत्तउ रयणत्तयहँ तसु मुणि लक्खणु एउ ।
अप्पा मिल्लिवि गुण-णिलउ तासु वि अण्णु ण झेउ ॥ ३१ ॥

159) जे रयणत्तउ णिम्मलउ णाणिय अप्पु भणंति ।
ते आराहय सिव-पयहँ णिय-अप्पा झायंति ॥ ३२ ॥

160) अप्पा गुणमउ णिम्मलउ अणुदिणु जे झायंति ।
ते पर णियमेँ परम-मुणि लहु णिव्वाणु लहंति ॥ ३३ ॥

161) सयल-पयत्थहँ जं गहणु जीवहँ अग्गिमु होइ ।
वत्थु-विसेस-विवज्जियउ तं णिय-दंसणु जोइ ॥ ३४ ॥

162) दंसण-पुव्वु हवेइ फुडु जं जीवहँ विण्णाणु ।
वत्थु-विसेसु मुणंतु जिय तं मुणि अविचलु णाणु ॥ ३५ ॥

163) दुक्खु वि सुक्खु सहंतु जिय णाणिउ झाण-णिलीणु ।
कम्महँ णिज्जर-हेउ तउ वुच्चइ संग-विहीणु ॥ ३६ ॥

164) कायकिलेसेँ पर तणु झिज्जइ
विणु उवसमेण कसाउ ण खिज्जइ ।
ण करहिँ इंदिय मणह णिवारणु
उग्गतवो वि ण मोक्खह कारणु ॥ ३६*१ ॥

165) अप्प-सहावे जासु रइ णिच्चुववासउ तासु ।
बाहिर-दव्वे जासु रइ भुक्खुमारि तासु ॥ ३६*२ ॥

166) बिण्णि वि जेण सहंतु मुणि मणि सम-भाउ करेइ ।
पुण्णहँ पावहँ तेण जिय संवर-हेउ हवेइ ॥ ३७ ॥

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156) TKM जो and सो for ज and त, मुणिज्जइ 157) TKM मण्णइ, C चरण. 158) TKM मेल्लवि, तासु जि 159) TKM रयणत्तयणिम्मलउ, णिउ अप्पा 160) TKM जे अणुदिणु, तं परु for ते पर; C णिव्वाणि. 161) C जीवहु, TKM सयळविसेसु 162) BC दसणु पुव्वु, C मुणति. 163) C दुक्ख वि सुक्ख; TKM सोक्खु, झाणे, वुज्झइ for वुच्चइ 164) Only in P, किलेस 165) Only in P. 166) TKM बेण्णि...सहति, मणे; C तेणि for तेण.

167) अच्छइ जित्तिउ कालु मुणि अप्प-सरूवि णिलीणु ।
संवर-णिज्जर जाणि तुहुँ सयल-वियप्प-विहीणु ॥ ३८ ॥

168) कम्मु पुरक्किउ सो खवइ अहिणव पेसु ण देइ ।
संगु मुएविणु जो सयलु उवसम-भाउ करेइ ॥ ३९ ॥

169) दंसणु णाणु चरित्तु तसु जो सम-भाउ करेइ ।
इयरहँ एक्कु वि अत्थि णवि जिणवरु एउ भणेइ ॥ ४० ॥

170) जाँवइ णाणिउ उवसमइ तामइ संजदु होइ ।
होइ कसायहँ वसि गयउ जीउ असंजदु सोइ ॥ ४१ ॥

171) जेण कसाय हवंति मणि सो जिय मिल्लहि मोहु ।
मोह-कसाय-विवज्जियउ पर पावहि सम-बोहु ॥ ४२ ॥

172) तत्तातत्तु मुणेवि मणि जे थक्का सम-भावि ।
ते पर सुहिया इत्थु जगि जहँ रइ अप्प-सहावि ॥ ४३ ॥

173) विण्णि वि दोस हवंति तसु जो सम-भाउ करेइ ।
बंधु जि णिहणइ अप्पणउ अणु जगु गहिलु करेइ ॥ ४४ ॥

174) अण्णु वि दोसु हवेइ तसु जो सम-भाउ करेइ ।
सत्तु वि मिल्लिवि अप्पणउ परहँ णिलीणु हवेइ ॥ ४५ ॥

175) अण्णु वि दोसु हवेइ तसु जो सम-भाउ करेइ ।
वियलु हवेविणु इकलउ उप्परि जगहँ चडेइ ॥ ४६ ॥

176) जा णिसि सयलहँ देहियहँ जोग्गिउ तहिँ जग्गेइ ।
जहिँ पुणु जग्गइ सयलु जगु सा णिसि मणिवि सुवेइ ॥ ४६*१ ॥

177) णाणि मुएप्पिणु भाउ समु कित्थु वि जाइ ण राउ ।
जेण लहेसइ णाणमउ तेण जि अप्प-सहाउ ॥ ४७ ॥

178) भणइ भणावइ णवि थुणइ णिंदइ णाणि ण कोइ ।
सिद्धिहिँ कारणु भाउ समु जाणंतउ पर सोइ ॥ ४८ ॥

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167) C जित्तउ, TKM जेत्तिउ, अप्पसरूवे 168) C पुरिक्किउ, TKM कम्म पुराइउ and पइसु for पेसु 169) C णहु for णवि, एम for एउ, TKM णिच्छउ for जिणवरु 170) TKM जाव हि and ताव हि, AB जाम्वइ, C तावइ, TKM वसगयउ, C होइ for सोइ 171) TKM मणे, TKMC मेल्लहि 172) TKM मणे, समभावे, एत्थु (C also), जगे, अप्पसहावे 173) Wanting in TKM 174) C दोस, TKM मेल्लवि 175) Some Dēvanāgarī Mss hesitate between जि and वि, BTKM हवेप्पिणु, CTKM एकलउ. 176) Wanting in TKM, BC मणिवि for मणिवि. 177) CTKM मुएविणु, केत्थु, TKM लहेसहि. 178) C कारणि; TKM भावसमु.

179) गंथहँ उप्परि परम-मुणि देसु वि करइ ण राउ ।
गंथहँ जेण वियाणियउ भिण्णउ अप्प-सहाउ ॥ ४९ ॥
180) विसयहँ उप्परि परम-मुणि देसु वि करइ ण राउ ।
विसयहँ जेण वियाणियउ भिण्णउ अप्प-सहाउ ॥ ५० ॥
181) देहहँ उप्पारि परम-मुणि देसु वि करइ ण राउ ।
देहहँ जेण वियाणियउ भिण्णउ अप्प-सहाउ ॥ ५१ ॥
182) वित्ति-णिवित्तिहिँ परम-मुणि देसु वि करइ ण राउ ।
बंधहँ हेउ वियाणियउ एयहँ जेण सहाउ ॥ ५२ ॥
183) बंधहँ मोक्खहँ हेउ णिउ जो णवि जाणइ कोइ ।
सो पर मोहिं करइ जिय पुण्णु वि पाउ वि दोइ ॥ ५३ ॥
184) दंसण-णाण-चरित्तमउ जो णवि अप्पु मुणेइ ।
मोक्खहँ कारणु भणिवि जिय सो पर ताइँ करेइ ॥ ५४ ॥
185) जो णवि मण्णइ जीउ समु पुण्णु वि पाउ वि दोइ ।
सो चिरु दुक्खु सहंतु जिय मोहिं हिंडइ लोइ ॥ ५५ ॥
186) वर जिय पावइँ सुंदरइँ णाणिय ताइँ भणंति ।
जीवहँ दुक्खइँ जणिवि लहु सिवमइँ जाइँ कुणंति ॥ ५६ ॥
187) मं पुणु पुण्णइँ भल्लाइँ णाणिय ताइँ भणंति ।
जीवहँ रज्जइँ देवि लहु दुक्खइँ जाइँ जणंति ॥ ५७ ॥
188) वर णिय-दंसण-अहिमुहउ मरणु वि जीव लहेसि ।
मा णिय-दंसण-विम्मुहउ पुण्णु वि जीव करेसि ॥ ५८ ॥
189) जे णिय-दंसण-अहिमुहा सोक्खु अणंतु लहंति ।
तिं विणु पुण्णु करंता वि दुक्खु अणंतु सहंति ॥ ५९ ॥
190) पुण्णेण होइ विहवो विहवेण मओ मएण मइ-मोहो ।
मइ-मोहेण य पावं ता पुण्णं अम्ह मा होउ ॥ ६० ॥

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179) Wanting in TKM. 180) Wanting in TKM, C बधहु हेउ for विसयह जेण. 181) Wanting in TKM 182) Wanting in TKM, Brahmadēva has an alternative reading for the 2nd line भिण्णउ जेण वियाणियउ एयह अप्पसहाउ. 183) A णिरु for णिउ, TKM मोहे ..जिउ, लोइ for दोइ. 184) ABC सिद्धिहि कारणि, TKM मुणवि for भणिवि 185) B जीव सम, C दोवि, TKM बेइ; TKM मोहे. 186) TKM जणेइ for जणिवि, BC सिवगइ 187) TKM रज्जइ ..लहु. 188) TM णियदसणे, सहेसि for लहेसि (B लहीसि); TKM म for मा, BTKM करीसि. 189) AC सुक्खु, TKMB तें; B करंताह, TKM करेंताइं. 190) Wanting in BC, TKM अइमोहो । अइमोहेण वि.

191) देवहँ सत्थहँ मुणिवरहँ भत्तिए पुण्णु हवेइ ।
कम्म-क्खउ पुणु होइ णवि अज्जउ संति भणेइ ॥ ६१ ॥

192) देवहँ सत्थहँ मुणिवरहँ जो विद्देसु करेइ ।
णियमेँ पाउ हवेइ तसु जेँ संसारु भमेइ ॥ ६२ ॥

193) पावेँ णारउ तिरिउ जिउ पुण्णेँ अमरु वियाणु ।
मिस्सेँ माणुस-गइ लहइ दोहि वि खइ णिव्वाणु ॥ ६३ ॥

194) वंदणु णिंदणु पडिकमणु पुण्णहँ कारणु जेण ।
करइ करावइ अणुमणइ एक्कु वि णाणि ण तेण ॥ ६४ ॥

195) वंदणु णिंदणु पडिकमणु णाणिहिँ एहु ण जुत्तु ।
एक्कु जि मेल्लिवि णाणमउ सुद्धउ भाउ पवित्तु ॥ ६५ ॥

196) वंदउ णिंदउ पडिकमउ भाउ असुद्धउ जासु ।
पर तसु संजमु अत्थि णवि जं मण-सुद्धि ण तासु ॥ ६६ ॥

197) सुद्धहँ संजमु सीलु तउ सुद्धहँ दंसणु णाणु ।
सुद्धहँ कम्मक्खउ हवइ सुद्धउ तेण पहाणु ॥ ६७ ॥

198) भाउ विसुद्धउ अप्पणउ धम्मु भणेविणु लेहु ।
चउ-गइ-दुक्खहँ जो धरइ जीउ पडंतउ एहु ॥ ६८ ॥

199) सिद्धिहिँ केरा पंथडा भाउ विसुद्धउ एक्कु ।
जो तसु भावहँ मुणि चलइ सो किम होइ विमुक्कु ॥ ६९ ॥

200) जहिँ भावइ तहिँ जाहि जिय जं भावइ करि तं जि ।
केम्वइ मोक्खु ण अत्थि पर चित्तहँ सुद्धि ण जं जि ॥ ७० ॥

201) सुह-परिणामेँ धम्मु पर असुहेँ होइ अहम्मु ।
दोहिँ वि एहिँ विवज्जियउ सुद्धु ण बंधइ कम्मु ॥ ७१ ॥

202) दाणिं लब्भइ भोउ पर इंदत्तणु वि तवेण ।
जम्मण-मरण-विवज्जियउ पउ लब्भइ णाणेण ॥ ७२ ॥

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193) A पावि मिस्सि, TK पुण्णे सुरवर होइ, T and K have the second line thus. माणुसु मिस्से मुणहि (K मुणिहि) जिय दोहि विमुक्कउ जोइ। 194) ABC पडिकवणु, T and M करहि करावहि अणुमणुहि. 195) C interchanges the places of 194 and 195, T णाणिहे, Brahmadēva णाणिहु; C एउ for एहु, TKM मेल्लवि 196) TKM वदणु णिंदणु पडिकमणु, C पडिकवउ, B पडिकम्वउ. 197) TM दसणणाणु, C कम्मह खउ 198) TKM लेउ for लेहु 199) TKM सिद्धिहि केरउ पथडउ, B सिद्धिहि केरउ पथा, TKM कह for किम 200) Wanting in TKM, C भावहि for भावइ; BC केमइ 201) TKM धम्मु परु असुहइ, A असुहिं. 202) TKM दाणे. परु, BC दाणें

203) देउ णिरंजणु इउँ भणइ णाणिं मुक्खु ण भंति ।
णाण-विहीणा जीवडा चिरु संसारु भमंति ॥ ७३ ॥

204) णाण-विहीणहँ मोक्ख-पउ जीव म कासु वि जोइ ।
बहुएँ सलिल-विरोलियइँ करु चोप्पडउ ण होइ ॥ ७४ ॥

205) भव्वाभव्वह जो चरणु सरिसु ण तेण हि मोक्खु ।
लद्धि ज भव्वह रयणत्तय होइ अभिण्णे मोक्खु ॥ ७४*१ ॥

206) जं णिय-बोहहँ बाहिरउ णाणु वि कज्जु ण तेण ।
दुक्खहँ कारणु जेण तउ जीवहँ होइ खणेण ॥ ७५ ॥

207) तं णिय-णाणु जि होइ ण वि जेण पवड्ढइ राउ ।
दिणयर-किरणहँ पुरउ जिय किं विलसइ तम-राउ ॥ ७६ ॥

208) अप्पा मिल्लिवि णाणियहँ अण्णु ण सुंदरु वत्थु ।
तेण ण विसयहँ मणु रमइ जाणंतहँ परमत्थु ॥ ७७ ॥

209) अप्पा मिल्लिवि णाणमउ चित्ति ण लग्गइ अण्णु ।
मरगउ जें परियाणियउ तहुँ कच्चें कउ गण्णु ॥ ७८ ॥

210) भुंजंतु वि णिय-कम्म-फलु मोहइँ जो जि करेइ ।
भाउ असुंदरु सुंदरु वि सो पर कम्मु जणेइ ॥ ७९ ॥

211) भुंजंतु वि णिय-कम्म-फलु जो तहिँ राउ ण जाइ ।
सो णवि बंधइ कम्मु पुणु संचिउ जेण विलाइ ॥ ८० ॥

212) जो अणु-मेत्तु वि राउ मणि जाम ण मिल्लइ एत्थु ।
सो णवि मुच्चइ ताम जिय जाणंतु वि परमत्थु ॥ ८१ ॥

213) बुज्झइ सत्थइँ तउ चरइ पर परमत्थु ण वेइ ।
ताव ण मुंचइ जाम णवि इहु परमत्थु मुणेइ ॥ ८२ ॥

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203) TM एहु, K येहु, B एउ for इउ, TKM णाणे मोक्खु नि (णि) भतु, C मंतु for भंति 204) Wanting in TKM, B वहुयइ सलिलविलोलियइ 205) In TKM only. 206) AC जि for वि 207) Wanting in TKM 208) T, K and M change the order of 208 and 209, TKM मेल्लवि, विसयहिं, C जाणतहु. 209) TKM चित्ते, C चित्त, TKM ज for जें, B तंह कंचि, TK को गण्णु. 210) C, T, K and M interchange 210 and 211, BC मोहिं जो जि कम्मु जणेइ 211) B ण हि for णवि. 212) A अणुमित्तु वि, TKMB मणे, TKM जाव ण मेल्लवि तावं; BC मुचइ 213) TKM तावं. जाव, BC मुचइ; TKM एहु for इहु

214) सत्थु पढंतु वि होइ जडु जो ण हणेइ वियप्पु ।
देहि वसंतु वि णिम्मलउ णवि मण्णइ परमप्पु ॥ ८३ ॥

215) वोह-णिमित्तें सत्थु किल लोइ पढिज्जइ इत्थु ।
तेण वि वोहु ण जासु वरु सो किं मूढु ण तत्थु ॥ ८४ ॥

216) तित्थइँ तित्थु भमंताहँ मूढहँ मोक्खु ण होइ ।
णाण-विवज्जिउ जेण जिय मुणिवरु होइ ण सोइ ॥ ८५ ॥

217) णाणिहिँ मूढहँ मुणिवरहँ अंतरु होइ महंतु ।
देहु वि मिल्लइ णाणियउ जीवहँ भिण्णु मुणंतु ॥ ८६ ॥

218) लेणहँ इच्छइ मूढु पर भुवणु वि एहु असेसु ।
वहु-विह-धम्म-मिसेण जिय दोहिँ वि एहु विसेसु ॥ ८७ ॥

219) चेल्ला-चेल्ली-पुत्थियहिँ तूसइ मूढु णिभंतु ।
एयहिँ लज्जइ णाणियउ वंधहँ हेउ मुणंतु ॥ ८८ ॥

220) चट्टहिँ पट्टहिँ कुंडियहिँ चेल्ला-चेल्लियएहिँ ।
मोहु जणेविणु मुणिवरहँ उप्पहि पाडिय तेहिँ ॥ ८९ ॥

221) केण वि अप्पउ वंचियउ सिरु लुंचिवि छारेण ।
सयल वि संग ण परिहरिय जिणवर-लिंग-धरेण ॥ ९० ॥

222) जे जिण-लिंगु धरेवि मुणि इट्ठ-परिग्गह लेंति ।
छद्दि करेविणु ते जि जिय सा पुणु छद्दि गिलंति ॥ ९१ ॥

223) लाहहँ कित्तिहि कारणिण जे सिव-संगु चयंति ।
खीला-लग्गिवि ते वि मुणि देउलु देउ डहंति ॥ ९२ ॥

224) अप्पउ मण्णइ जो जि मुणि गरुयउ गंथहि तत्थु ।
सो परमत्थे जिणु भणइ णवि वुज्झइ परमत्थु ॥ ९३ ॥

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214) TKM देहे वसतउ, C देह वसतु 215) Wanting in TKM, C तेण विबोहणु जासु 216) T तित्थे भमताह, B and C have अक्खरडा etc between 215 and 216 217) Wanting in TKM, C मुणिवरहिं 218) Wanting in TKM, C दोहि वि, AB दोहिमि 219) A चिल्लाचिल्ली, TKM चेल्लाचेल्लियपोत्थियहिं, T दूसइ for तूसइ, B मिल्लइ for लज्जइ. 220) TKM गुडियहिं, AB चिल्लाचिल्लियएहिं. 221) TKM सिरु लुचुवि, सयलु वि, परिहरइ. 222) A लिंति, TKM छड्डि for छद्दि, तेज्जि for ते जि 223) C कित्तिह, BCTKM कारणेण, TKM सि। (उ) मग्गु; TKMC खीलालग्गवि. 224) TKM जोज्जि for जो जि, गथहि गरुवइ तत्थु, C णउ for णवि.

225) बुज्झंतहँ परमत्थु जिय गुरु लहु अत्थि ण कोइ ।
जीवा सयल वि बंभु परु जेण वियाणइ सोइ ॥ ९४ ॥

226) जो भत्तउ रयण-त्तयहँ तसु मुणि लक्खणु एउ ।
अच्छउ कहिँ वि कुडिल्लियइ सो तसु करइ ण भेउ ॥ ९५ ॥

227) जीवहँ तिहुयण-संठियहँ मूढा भेउ करंति ।
केवल-णाणिं णाणि फुडु सयलु वि एकु मुणंति ॥ ९६ ॥

228) जीवा सयल वि णाण-मय जम्मण-मरण-विमुक्क ।
जीव-पएसहिँ सयल सम सयल वि सगुणहिँ एक ॥ ९७ ॥

229) जीवहँ लक्खणु जिणवरहिँ भासिउ दंसण-णाणु ।
तेण ण किज्जइ भेउ तहँ जइ मणि जाउ विहाणु ॥ ९८ ॥

230) बंभहँ भुवणि वसंताहँ जे णवि भेउ करंति ।
ते परमप्प-पयासयर जोइय विमलु मुणंति ॥ ९९ ॥

231) राय-द्दोस बे परिहरिवि जे सम जीव णियंति ।
ते सम-भावि परिट्ठिया लहु णिव्वाणु लहंति ॥ १०० ॥

232) जीवहँ दंसणु णाणु जिय लक्खणु जाणइ जो जि ।
देह-विभेएँ भेउ तहँ णाणि कि मण्णइ सो जि ॥ १०१ ॥

233) देह-विभेयइँ जो कुणइ जीवहँ भेउ विचित्तु ।
सो णवि लक्खणु मुणइ तहँ दंसणु णाणु चरित्तु ॥ १०२ ॥

234) अंगइँ सुहुमइँ बादरइँ विहि-वसिँ होंति जे बाल ।
जिय पुणु सयल वि तित्तडा सव्वत्थ वि सय-काल ॥ १०३ ॥

235) सत्तु वि मित्तु वि अप्पु परु जीव असेसु वि एइ ।
एक्कु करेविणु जो मुणइ सो अप्पा जाणेइ ॥ १०४ ॥

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225) TKM जीया सयलु वि बम्ह ..विजाणंइ 226) TKM परमप्पयह for रयणत्तयह, A कहिमि for कहिवि 227) TKM तिहुवणे; BC केवलणाणइ. TKM केवलणाणे, TKM पुणु for फुडु, B इक्कु. 228) TKM सयलु (everywhere), C णाणमइ 229) TKM तहिं for तह, मणे for मणि. 230) Wanting in TKM, B बम्हह 231) TKM रायद्दोस बे; A परिहरेवि, TKM परिहरवि, TKM जे समु जीवु, समभावपरिट्ठिया 232) TKM देहिहिं भेयइ भेउ तहिं णाणि कि मण्णइ सोज्जि 233) Wanting in TKM, C दसणणाणचरित्तु. 234) TKM विहिवसे, C विहिवसि; TKM तेत्थडा for तित्तडा. 235) Waning in B, C असेस वि एउ, णाणेउ for जाणेइ.

236) जो णवि मण्णइ जीव जिय सयल वि एक्क-सहाव ।
तासु ण थक्कइ भाउ समु भव-सायरि जो णाव ॥ १०५ ॥

237) जीवहँ भेउ जि कम्म-किउ कम्मु वि जीउ ण होइ ।
जेण विभिण्णउ होइ तहँ कालु लहेविणु कोइ ॥ १०६ ॥

238) एक्कु करे मण विण्णि करि मं करि वण्ण-विसेसु ।
इक्कइँ देवइँ जें वसइ तिहुयणु एहु असेसु ॥ १०७ ॥

239) परु जाणंतु वि परम-मुणि पर-संसग्गु चयंति ।
पर-संगइँ परमप्पयहँ लक्खहँ जेण चलंति ॥ १०८ ॥

240) जो सम-भावहँ बाहिरउ तिं सहु मं करि संगु ।
चिंता-सायरि पडहि पर अण्णु वि डज्झइ अंगु ॥ १०९ ॥

241) भल्लाहँ वि णासंति गुण जहँ संसग्ग खलेहिं ।
वइसाणरु लोहहँ मिलिउ तें पिट्टियइ घणेहिं ॥ ११० ॥

242) जोइय मोहु परिच्चयहि मोहु ण भल्लउ होइ ।
मोहासत्तउ सयलु जगु दुक्खु सहंतउ जोइ ॥ १११ ॥

243) काऊण णग्गरूवं बीभस्सं दड्ढ-मडय-सारिच्छं ।
अहिलससि किं ण लज्जसि भिक्खाए भोयणं मिट्ठं ॥ १११*२ ॥

244) जइ इच्छसि भो साहू बारह-विह-तवहलं महाविउलं ।
तो मण-वयणे काए भोयण-गिद्धी विवज्जेसु ॥ १११*३ ॥

245) जे सरसिं संतुट्ठ-मण विरसि कसाउ वहंति ।
ते मुणि भोयण-घार गणि णवि परमत्थु मुणंति ॥ १११*४ ॥

246) रूवि पयंगा सद्दि मय गय फासहिं णासंति ।
अलिउल गंधइँ मच्छ रसि किम अणुराउ करंति ॥ ११२ ॥

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236) A इक्क, TKM भवसायरे जिव णाव 237) TKM भेउ वि C तहिं, TKM तहु for तह. 238) TKM करि म, B एक्कि देविं, TKM एक्के देवे जे, TKM एउ for एहु 239) TKM परसगहि. 240) TKM ते सह मकरि, चिंतासायरे परिपडहि अण्णु, A सहो for सहु 241) TKM भल्लाहि वि णासते, BC खलेण and घणेण. 242) TKM भल्ला 243) Wanting in TKMBC, Brahmadēva बीभत्थ (च्छ?) 244) Wanting in TKMBC, A तवह फल 245) Wanting in TKM. 246) TKM रूवे, सद्दे ..पासहि, ABC फासइ, TKM किव तहिं सत्तु रमति for किम अणुराउ करंति.

247) जोइय लोहु परिच्चियहि लोहु ण भल्लउ होइ ।
लोहासत्तउ सयलु जगु दुक्खु सहंतउ जोइ ॥ ११३ ॥

248) तलि अहिरणि वरि घण-वडणु संडस्सय-लुंचोडु ।
लोहहँ लग्गिवि हुयवहहँ पिक्खु पडंतउ तोडु ॥ ११४ ॥

249) जोइय णेहु परिच्चियहि णेहु ण भल्लउं होइ ।
णेहासत्तउ सयलु जगु दुक्खु सहंतउ जोइ ॥ ११५ ॥

250) जल-सिंचणु पय-णिद्दलणु पुणु पुणु पीलण-दुक्खु ।
णेहहँ लग्गिवि तिल-णियरु जंति सहंतउ पिक्खु ॥ ११६ ॥

251) ते च्चिय धण्णा ते च्चिय सप्पुरिसा ते जियंतु जिय-लोए ।
वोद्दह-दहम्मि पडिया तरंति जे चेव लीलाए ॥ ११७ ॥

252) मोक्खु जि साहिउ जिणवरहिँ छंडिवि बहु-विहु रज्जु ।
भिक्ख-भरोडा जीव तुहुँ करहि ण अप्पउ कज्जु ॥ ११८ ॥

253) पावहि दुक्खु महंतु तुहुँ जिय संसारि भमंतु ।
अट्ठ वि कम्मइँ णिद्दलिवि वच्चहि मुक्खु महंतु ॥ ११९ ॥

254) जिय अणु-मित्तु वि दुक्खडा सहण ण सक्कहि जोइ ।
चउ-गइ-दुक्खहँ कारणइँ कम्मइँ कुणहि किं तोइ ॥ १२० ॥

255) धंधइ पडियउ सयलु जगु कम्मइँ करइ अयाणु ।
मोक्खहँ कारणु एक्कु खणु णवि चिंतइ अप्पाणु ॥ १२१ ॥

256) जोणि-लक्खइँ परिभमइ अप्पा दुक्खु सहंतु ।
पुत्त-कलत्तहिँ मोहियउ जाव ण णाणु महंतु ॥ १२२ ॥

257) जीव म जाणहि अप्पणउँ घरु परियणु तणु इट्ठु ।
कम्मायत्तउ कारिमउ आगमि जोइहिँ दिट्ठु ॥ १२३ ॥

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247) C सयल जग दुक्ख 248) Wanting in TKM, C पिक्ख. 249) Wanting in TKM, C परिच्चयह, भल्ला 250) Wanting in TKM, C दुक्ख and पिक्ख 251) BC सउरिसा; TKM चोद्दहदहकम्मे पडिया; Brahmádēva वोदह. 252) TKM छड्डवि बहुविहरज्जु. (A also), TKM भिक्खु भरोडा काइ जिय करहि ण अप्पण कज्जु।. 253) TKM ससारे, A णिद्दलेवि, TKM णिद्दलवि; AB पावहि for वच्चहि, TKM अणतु for महतु 254) TKM अणुमेत्त वि, सहणु ण सक्कइ लोउ, कम्मइ करहि जि ताइ. 255) TKM ददे (धधे ?), अजाणु 256) TKM जोणिहि लक्खहि, BC जोणिहि लक्खइ; TKM ताण ण बोहु महतु (last foot). 257) TKM जिय म जाणहि; C जाणिहि; TKM आगमे

258) मुक्खु ण पावहि जीव तुहुँ घरु परियणु चिंतंतु ।
तो वरि चिंतहि तउ जि तउ पावहि मोक्खु महंतु ॥ १२४ ॥

259) मारिवि जीवहँ लक्खडा जं जिय पाउ करीसि ।
पुत्त-कलत्तहँ कारणइँ तं तुहुँ एक्कु सहीसि ॥ १२५ ॥

260) मारिवि चूरिवि जीवडा जं तुहुँ दुक्खु करीसि ।
तं तह पासि अणंत-गुणु अवसइँ जीव लहीसि ॥ १२६ ॥

261) जीव वहंतहँ णरय-गइ अभय-पदाणेँ सग्गु ।
बे पह जवला दरिसिया जहिँ रुचइ तहिँ लग्गु ॥ १२७ ॥

262) मूढा सयलु वि कारिमउ मुल्लउ मं तुस कंडि ।
सिव-पहि णिम्मलि करहि रइ घरु परियणु लहु छंडि ॥ १२८ ॥

263) जोइय सयलु वि कारिमउ णिक्कारिमउ ण कोइ ।
जीविं जंतिं कुडि ण गय इहु पडिछंदा जोइ ॥ १२९ ॥

264) देउलु देउ वि सत्थु गुरु तित्थु वि वेउ वि कव्वु ।
वच्छु जु दीसइ कुसुमियउ इंधणु होसइ सव्वु ॥ १३० ॥

265) एक्कु जि मेल्लिवि बंभु परु भुवणु वि एहु असेसु ।
पुहविहिँ णिम्मिउ भंगुरउ एहउ बुज्झि विसेसु ॥ १३१ ॥

266) जे दिट्ठा सूरुग्गमणि ते अत्थवणि ण दिट्ठ ।
तेँ कारणिँ वढ धम्मु करि धणि जोव्वणि कउ तिट्ठ ॥ १३२ ॥

267) धम्मु ण संचिउ तउ ण किउ रुक्खेँ चम्ममएण ।
खज्जिवि जर-उद्देहियए णरइ पडिव्वउ तेण ॥ १३३ ॥

268) अरि जिय जिण-पइ भत्ति करि सुहि सज्जणु अवहेरि ।
तिं बप्पेण वि कज्जु णवि जो पाडइ संसारि ॥ १३४ ॥

269) अरे जिउ सोक्खे मग्गसि धम्मे अलसिय ।
पक्खेँ विणु केँव उड्डण मग्गेसि मेंडय दंडसिय ॥ १३४*१ ॥

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258) C मोक्ख, TKM मोक्खु, TKM चिंतेंतु ता परु चिंतहि, पाविय गेहु महंतु 259) C कारणिण, K कारणेण 260) TKM मारवि चूरवि, अवसे जीव लहेसि 261) AB अभयपदाणि, TKM भावहि for रुच्चइ, 262) Wanting in TKM, C मा for मं 263) Wanting in TKM, A जीवे जतें 264) AC सत्थ गुरु. 265) TKM मेल्लवि बम्हु पर भुवण वि, C वरु for परु, TKM पुहइविणिम्मिउ. बुज्झ 266) TKM अत्थवणे, कारणे वढु, धणे जोव्वणे 267) TKM णरए पडणउ तेण 268) Wanting in TKM 269) Only in BC.

270) जेण ण चिण्णउ तवयरणु णिम्मलु चित्तु करेवि ।
अप्पा वंचिउ तेण पर माणुस-जम्मु लहेवि ॥ १३५ ॥

271) ए पंचिंदिय-करहडा जिय मोकला म चारि ।
चरिवि असेसु वि विसय-वणु पुणु पाडहिँ संसारि ॥ १३६ ॥

272) जोइय विसमी जोय-गइ मणु संठवण ण जाइ ।
इंदिय-विसय जि सुक्खडा तित्थु जि वलि वलि जाइ ॥ १३७ ॥

273) सो जोइउ जो जोगवइ दंसणु णाणु चरित्तु ।
होयवि पंचहँ बाहिरउ झायंतउ परमत्थु ॥ १३७*५ ॥

274) विसय-सुहइँ बे दिवहडा पुणु दुक्खहँ परिवाडि ।
भुल्लउ जीव म वाहि तुहुँ अप्पण खंधि कुहाडि ॥ १३८ ॥

275) संता विसय जु परिहरइ बलि किज्जउँ हउँ तासु ।
सो दइवेण जि मुंडियउ सीसु खडिल्लउ जासु ॥ १३९ ॥

276) पंचहँ णायकु वसिकरहु जेण होंति वसि अण्ण ।
मूल विणट्ठइ तरु-वरहँ अवसइँ सुक्कहिँ पण्ण ॥ १४० ॥

277) पण्ण ण मारिय सोयरा पुणु छट्ठउ चंडालु ।
माण ण मारिय अप्पणउ केँव छिज्जइ संसारु ॥ १४०*१ ॥

278) विसयासत्तउ जीव तुहुँ कित्तिउ कालु गमीसि ।
सिव-संगमु करि णिच्चलउ अवसइँ मुक्खु लहीसि ॥ १४१ ॥

279) इहु सिव-संगमु परिहरिवि गुरुवड कहिँ वि म जाहि ।
जे सिव-संगमि लीण णवि दुक्खु सहंता वाहि ॥ १४२ ॥

280) कालु अणाइ अणाइ जिउ भव-सायरु वि अणंतु ।
जीवेँ बिण्णि ण पत्ताइँ जिणु सामिउ सम्मत्तु ॥ १४३ ॥

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270) Wanting in TKM, C तवचरणु 271) Wanting in TKM, C असेस वि 272) Wanting in TKM, A सठवणु, BC वलि वलि तित्थु जि जाइ. 273) Wanting in TKMB. 274) Wanting in TKM, C अप्पा खंधि 275) Wanting in TKM, Brahmadēva जो for जु, C दइवेणु. 276) Wanting in TKM. 277) Only in P, P अप्पणु 278) In TKM this comes after 280, BC अवसइ मोक्ख. 279) Wanting in TKM, BC एहु for इहु 280) TKM जीवे बेण्णि ण पत्ताइ सिउ संगउ सम्मत्तु; C जिणसामिउ, Brahmadēva सिवसंगमु सम्मत्तु

281) घर-वासउ मा जाणि जिय दुक्किय-वासउ एहु ।
पासु कयंतें मंडियउ अविचलु णिस्संदेहु ॥ १४४ ॥

282) देहु वि जित्थु ण अप्पणउ तहिँ अप्पणउ किं अण्णु ।
पर-कारणि मण गुरुव तुहुँ सिव-संगमु अवगण्णु ॥ १४५ ॥

283) करि सिव-संगमु एक्कु पर जहिँ पाविज्जइ सुक्खु ।
जोइय अण्णु म चिंति तुहुँ जेण ण लब्भइ मुक्खु ॥ १४६ ॥

284) बलि किउ माणुस-जम्मडा देक्खंतहँ पर सारु ।
जइ उट्ठब्भइ तो कुहइ अह डज्झइ तो छारु ॥ १४७ ॥

285) उव्वलि चोप्पडि चिट्ठ करि देहि सु-मिट्ठाहार ।
देहहँ सयल णिरत्थ गय जिमु दुज्जणि उवयार ॥ १४८ ॥

286) जेहउ जज्जरु णरय-घरु तेहउ जोइय काउ ।
णरइ णिरंतरु पूरियउ किम किज्जइ अणुराउ ॥ १४९ ॥

287) दुक्खइँ पावइँ असुचियइँ ति-हुयणि सयलइँ लेवि ।
एयहिँ देहु विणिम्मियउ विहिणा वइरु मुणेवि ॥ १५० ॥

288) जोइय देहु घिणावणउ लज्जहि किं ण रमंतु ।
णाणिय धम्में रइ करहि अप्पा विमलु करंतु ॥ १५१ ॥

289) जोइय देहु परिच्चयहि देहु ण भल्लउ होइ ।
देह-विभिण्णउ णाणमउ सो तुहुँ अप्पा जोइ ॥ १५२ ॥

290) दुक्खहँ कारणु मुणिवि मणि देहु वि एहु चयंति ।
जित्थु ण पावहिँ परम-सुहु तित्थु कि संत वसंति ॥ १५३ ॥

291) अप्पायत्तउ जं जि सुहु तेण जि करि संतोसु ।
पर सुहु वढ चिंततहँ हियइ ण फिट्टइ सोसु ॥ १५४ ॥

292) अप्पहँ णाणु परिच्चयवि अण्णु ण अत्थि सहाउ ।
इउ जाणेविणु जोइयहु परहँ म बधउ राउ ॥ १५५ ॥'

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281) Wanting in TKM, C पास कियंति, BC णीसदेहु 282) Wanting in TKM, C तिह अप्पणउ कि 283) Wanting in TKM 284) Wanting in TKM 285) TKM चोब्बलि चेट्ठ; TKM सयलु वि देहे णिरत्थ गय जिव दुज्जण उवयारु. C also दुज्जणउवयारु 286) TKM किव किज्जइ तहिँ राउ. 287) TKM तिहुवणे. 288) TKM लज्जइ, C धम्मइ, Brahmadēva धम्मि; TKM मुणतु for करंतु 289) Wanting in TKM, B भल्ला 290) Wanting in TKM, C पावइ 291) Wanting in TKM. 292) Wanting in TKM.

293) विसय-कसायहिँ मण-सलिलु णवि डहुलिज्जइ जासु ।
अप्पा णिम्मलु होइ लहु वढ पच्चक्खु वि तासु ॥ १५६ ॥

294) अप्पह परह परंपरह परमप्पउह समाणु ।
परु करि परु करि परु जि करि जइ इच्छइ णिव्वाणु ॥ १५६*१ ॥

295) अप्पा परहँ ण मेलविउ मणु मारिवि सहस त्ति ।
सो वढ जोएँ किं करइ जासु ण एही सत्ति ॥ १५७ ॥

296) अप्पा मेल्लिवि णाणमउ अण्णु जे झायहिँ झाणु ।
वढ अण्णाण-वियंभियहँ कउ तहँ केवल-णाणु ॥ १५८ ॥

297) सुण्णउँ पउँ झायंताहँ वलि वलि जोइयडाहँ ।
समरसि-भाउ परेण सहु पुण्णु वि पाउ ण जाहँ ॥ १५९ ॥

298) उव्वस वसिया जो करइ वसिया करइ जु सुण्णु ।
बलि किज्जउँ तसु जोइयहिँ जासु ण पाउ ण पुण्णु ॥ १६० ॥

299) तुट्टइ मोहु तडित्ति जहिँ मणु अत्थवणहँ जाइ ।
सो सामिय उवएसु कहि अण्णे देविं काइँ ॥ १६१ ॥

300) णास-विणिग्गउ सासडा अंबरि जेत्थु विलाइ ।
तुट्टइ मोहु तड त्ति तहिँ मणु अत्थवणहँ जाइ ॥ १६२ ॥

301) मोहु विलिज्जइ मणु मरइ तुट्टइ सासु-णिसासु ।
केवल-णाणु वि परिणमइ अंबरि जाहँ णिवासु ॥ १६३ ॥

302) जो आयासइ मणु धरइ लोयालोय-पमाणु ।
तुट्टइ मोहु तड त्ति तसु पावइ परहँ पवाणु ॥ १६४ ॥

303) देहि वसंतु वि णवि मुणिउ अप्पा देउ अणंतु ।
अंबरि समरसि मणु धरिवि सामिय णट्ठु णिभंतु ॥ १६५ ॥

304) सयल वि संग ण मिल्लिया णवि किउ उवसम-भाउ ।
सिव-पय-मग्गु वि मुणिउ णवि जहिँ जोइहिँ अणुराउ ॥ १६६ ॥

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293) C विसयकसायह , TK मणु सलिलु, डहुणिज्जइ, जि तासु 294) Only in P, जो for जइ. 295) Wanting in TKM , B मोलविउ, C परहु ण मेलिविउ. 296) Wanting in TKM , C झावहि. 297) Wanting in TKM , C सुहु for सहु 298) Wanting in TKM , C जोइयह. 299) Wanting in TKM ; C जिह for जहिं, B अत्थवणहो. 300) Wanting in TKM , B अत्थवणहो. 301) Wanting in TKM ; B जाहिं for जाह. 302) Wanting in TKM. 303) Wanting in TKM , C धरवि. – 304) TKM मेल्लिया last pāda किव होसइ सिवलाहु.

305) घोरु ण चिण्णउ तव-चरणु जं णिय-बोहहँ सारु ।
पुण्णु वि पाउ वि दड्ढु णवि किमु छिज्जइ संसारु ॥ १६७ ॥

306) दाणु ण दिण्णउ मुणिवरहँ ण वि पुज्जिउ जिण-णाहु ।
पंच ण वंदिय परम-गुरु किमु होसइ सिव-लाहु ॥ १६८ ॥

307) अद्धुम्मीलिय-लोयणिहिँ जोउ कि झंपियएहिँ ।
एमुइ लब्भइ परम-गइ णिच्चिंति ठियएहिँ ॥ १६९ ॥

308) जोइय मिल्लहि चिंत जइ तो तुट्टइ संसारु ।
चिंतासत्तउ जिणवरु वि लहइ ण हंसाचारु ॥ १७० ॥

309) जोइय दुम्मइ कवुण तुहुँ भव-कारणि ववहारि ।
बंभु पवंचहिँ जो रहिउ सो जाणिवि मणु मारि ॥ १७१ ॥

310) सव्वहिँ रायहिँ छहिँ रसहिँ पंचहिँ रूवहिँ जंतु ।
चित्तु णिवारिवि झाहि तुहुँ अप्पा देउ अणंतु ॥ १७२ ॥

311) जेण सरूविं झाइयइ अप्पा एहु अणंतु ।
तेण सरूविं परिणवइ जह फलिहउ-मणि मंतु ॥ १७३ ॥

312) एहु जु अप्पा सो परमप्पा कम्म-विसेसेँ जायउ जप्पा ।
जामइँ जाणइ अप्पे अप्पा तामइँ सो जि देउ परमप्पा ॥ १७४ ॥

313) जो परमप्पा णाणमउ सो हउँ देउ अणंतु ।
जो हउँ सो परमप्पु परु एहउ भावि णिभंतु ॥ १७५ ॥

314) णिम्मल-फलिहहँ जेम जिय भिण्णउ परकिय-भाउ ।
अप्प-सहावहँ तेम मुणि सयलु वि कम्म-सहाउ ॥ १७६ ॥

315) जेम सहाविं णिम्मलउ फलिहउ तेम सहाउ ।
भंतिए मइलु म मण्णि जिय मइलउ देक्खवि काउ ॥ १७७ ॥

316) रत्तेँ वत्थेँ जेम बुहु देहु ण मण्णइ रत्तु ।
देहिँ रत्तिं णाणि तहँ अप्पु ण मण्णइ रत्तु ॥ १७८ ॥

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305) Wanting in B, TKM जेण ण सन्चिउ तवचरणु, किव तुट्टइ ससारु (last foot) 306) Wanting in TKM. 307) C झंपिउ एउ, TKM एँवहि for एमुइ, णिच्चिंतें. 308) TKM मेल्लहि चिंतु जइ ता, सव्वजगु for जिणवरु वि 309) TKM कवणु तुहु भवकारणे ववहारु, A कवण, TKMC जाणवि 310) In TKM हिँ is represented by ँ in this verse, and the last line is अप्पा परमु मुणंतु. 312) TKM जावंहि जाणिउ.. तावहि, C जाणे for जाणइ. 313) C जो ह for जो हउ, TKM पर for परु, णिरुत्तु for णिभंतु, 314) TKM जेव, परकिउ, तेव 315) TKM जेव and तेव, BTKM सहावें, A दिक्खिवि, TKM देक्खुवि 316) Wanting in TKM.

317) जिण्णि वत्थि जेम बुहु देहु ण मण्णइ जिण्णु ।
देहिँ जिण्णि णाणि तहँ अप्पु ण मण्णइ जिण्णु ॥ १७९ ॥

318) वत्थु पणट्ठइ जेम बुहु देहु ण मण्णइ णट्ठु ।
णट्ठे देहे णाणि तहँ अप्पु ण मण्णइ णट्ठु ॥ १८० ॥

319) भिण्णउ वत्थु जि जेम जिय देहहँ मण्णइ णाणि ।
देहु वि भिण्णउँ णाणि तहँ अप्पहँ मण्णइ जाणि ॥ १८१ ॥

320) इहु तणु जीवड तुज्झ रिउ दुक्खइँ जेण जणेइ ।
सो परु जाणहि मित्तु तुहुँ जो तणु एहु हणेइ ॥ १८२ ॥

321) उदयहँ आणिवि कम्मु मइँ जं भुंजेवउ होइ ।
तं सइ आविउ खविउ मइँ सो पर लाहु जि कोइ ॥ १८३ ॥

322) णिट्ठुर-वयणु सुणेवि जिय जइ मणि सहण ण जाइ ।
तो लहु भावहि बंभु परु जिं मणु झत्ति विलाइ ॥ १८४ ॥

323) लोउ विलक्खणु कम्म-वसु इत्थु भवंतरि एइ ।
चुज्जु कि जइ इहु अप्पि ठिउ इत्थु जि भवि ण पडेइ ॥ १८५ ॥

324) अवगुण-गहणइँ महुतणइँ जइ जीवहँ संतोसु ।
तो तहँ सोक्खहँ हेउ हउँ इउ मण्णिवि चइ रोसु ॥ १८६ ॥

325) जोइय चिंति म किं पि तुहुँ जइ बीहउ दुक्खस्स ।
तिल-तुस-मित्तु वि सल्लडा वेयण करइ अवस्स ॥ १८७ ॥

326) मोक्खु म चिंतहि जोइया मोक्खु ण चिंतिउ होइ ।
जेण णिबद्धउ जीवडउ मोक्खु करेसइ सोइ ॥ १८८ ॥

327) परम-समाहि-महा-सरहिँ जे बुड्डहिँ पइसेवि ।
अप्पा थक्कइ विमलु तहँ भव-मल जंति वहेवि ॥ १८९ ॥

328) सयल-वियप्पहँ जो विलउ परम-समाहि भणंति ।
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317) Wanting in TKM 318) Wanting in TKM, A जेम्व for जेम 319) Wanting in TKM. 320) TKM एहु, B एउ C इउ for इहु 321) TKM आणवि, त जइ आयउ; C वि for जि. 322) TKM णिट्ठुरवयणइ सुणवि, मणु सहणु; B णिट्ठुरु; C जउ for जिं, TKM झडिदि for झत्ति 323) Wanting in TKM; C विअक्खणु, BC एत्थु, चोज्जु. 324) TKM °गहणहि महुणहं, एउ मण्णवि चइ दोसु. 325) TKM किंचि for किं पि, मीहहि, °मेत्तु वि 326) C करीसइ, TKM सोवि. 327) C °सरिहि; TKM पविसेवि, तहिं for तह. 328) TKM भावडउ, सयलु वि.

329) घोरु करंतु वि तव-चरणु सयल वि सत्थ मुणंतु ।
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330) विसय-कसाय वि णिद्दलिवि जे ण समाहि करंति ।
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331) परम-समाहि धरेवि मुणि जे परबंभु ण जंति ।
ते भव-दुक्खइँ बहुविहइँ कालु अणंतु सहंति ॥ १९३ ॥

332) जामु सुहासुह-भावडा णवि सयल वि तुट्टंति ।
परम-समाहि ण तामु मणि केवुलि एमु भणंति ॥ १९४ ॥

333) सयल-वियप्पहँ तुट्टाहँ सिव-पय-मग्गि वसंतु ।
कम्म-चउक्कइ विलउ गइ अप्पा हुइ अरहंतु ॥ १९५ ॥

334) केवल-णाणिं अणवरउ लोयालोउ मुणंतु ।
णियमेँ परमाणंदमउ अप्पा हुइ अरहंतु ॥ १९६ ॥

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336) सयलहँ कम्महँ दोसहँ वि जो जिणु देउ विभिण्णु ।
सो परमप्प-पयासु तुहुँ जोइय णियमेँ मण्णु ॥ १९८ ॥

337) केवल-दंसणु णाणु सुहु वीरिउ जो जि अणंतु ।
सो जिण-देउ वि परम-मुणि परम-पयासु मुणंतु ॥ १९९ ॥

338) जो परमप्पउ परम-पउ हरि हरु बंभु वि बुद्धु ।
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339) झाणेँ कम्म-क्खउ करिवि मुक्कउ होइ अणंतु ।
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329) B तवयरणु, TKM सयलुवि सत्थु पढतु, TKM देक्खइ, C देषइ. 330) TKM णिद्दलवि 331) TKM परबम्हु. 332) AB जाम्व, एम्व (for एमु), TKM जाव, °भावडउ, केवलि एहु 333) TKM तुट्टाहिं, °मग्गे, C चउक्कइ TKM चउक्के विलउ गए, ATKM होइ. 334) TKM °णाणे, C णाणइ, C णियमइ, TKM होइ 335) Wanting in TKM, BC परमाणदमउ केवलणाणसहाउ After this C has an additional verse which is the same as the one quoted in the Com on this verse 336) TKM सयलहिं कम्महि दोसहिं, A जिणदेउ, C णियमिं 337) BC °दसणणाणु, TKM सुहु वीरिय जोजि 338) Wanting in TKM. 339) AC झाणिं, TKM कम्मह खउ करिवि, जिणवरदेवे, भणियउ for पभणिउ

340) अण्णु वि बंधु वि तिहुयणहँ सासय-सुक्ख-सहाउ ।
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343) जे परमप्प-पयासु मुणि भाविं भावहिँ सत्थु ।
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344) अण्णु वि भत्तिए जे मुणहिँ इहु परमप्पपयासु ।
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345) जे परमप्प-पयासयहं अणुदिणु णाउ लयंति ।
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346) जे भव-दुक्खहँ बीहिया पउ इच्छहिँ णिव्वाणु ।
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348) णाण-वियक्खणु सुद्ध-मणु जो जणु एहउ कोइ ।
सो परमप्प-पयासयहँ जोग्गु भणंति जि जोइ ॥ २०९ ॥

349) लक्खण-छंद-विवज्जियउ एहु परमप्प-पयासु ।
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351) जं मइँ किं पि विजंपियउ जुत्ताजुत्तु वि इत्थु ।
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340) TKM अतु वि गतुवि, °सोक्ख, C सासइ for सासय, TKM तेत्थु जि. 341) TKM णदउ तेत्थु विमुक्कु 342) Only in P, P. गतु जि 343) TKM भावे भावइ सत्थु, C भावइ, TKM बुज्झइ. 344) Wanting in TKM, C एहु for इहु, A पाम्वहि. 345) Wanting in TKM, C तिह for तह. 346) Wanting in TKM. 347) Wanting in TKM, C विसइ ण. 348) Wanting in TKM, C भणतु वि. 349) Wanting in TKM. 350) Wanting in TKM 351) Wanting in TKM, C ज मइ किं पि ण जपियउ, BC वियत्थु for वि इत्थु.

352) जं तत्तं णाण-रूवं परम मुणि-गणा णिच्च झायंति चित्ते
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जं तत्तं दिव्व-देहं तिहुवण-गुरुगं सिज्झए संत-जीवे
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353) परम-पय-गयाणं भासओ दिव्व-काओ
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352) A दिव्वदेहे; AC गुरुन, B गुरुष, B सो हु 353) TkM काइ for को वि

परमात्मप्रकाशदोहादीनां वर्णानुक्रमसूची

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१६३	त वत्थु मुत्तव्व	[शिवार्य, भ० आराधना २६२]
२३५	तावदेव सुखी	
२६८	तिणकट्ठेण व	
२११	त्यक्त्वा स्वकीय	
९१	दर्शनमात्मविनिश्चिति	[अमृतचन्द्र, पु. सिद्ध्युपाय २१६]
१०८	दह्यमाने जगति	
२९४	दुक्खक्खउ	[कुन्दकुन्द, प्राकृत सिद्धभक्ति]
२५६	देवागमपरिहीणे	
१९०	धम्मो वत्थुसहावो	[कुमार, कार्तिकेयानुप्रेक्षा ४७६].
२६०	न गृह गृहमित्याहु[५]	
३०८	नामाष्टकसहस्रेण	[?, आप्तस्वरूप ५५].
३१७	पच्चवरामहिं	
६	पदस्थ मन्त्रवाक्यस्थ	
३५	परमार्थनयाय	
१४५	परिणाम जीव	
१८५	पावेण णरयतिरियं	
१३४	पुढवीजलं च छाया	[कुन्दकुन्द, पञ्चास्तिकाय ७६*१].
१७४	पुव्वमभाविदजोगो	[शिवार्य, भ० आराधना २४].
१०७	वन्धवधच्छेदादे	[समन्तभद्र, रत्नकरण्ड ७८].
२७८	मणु मरइ पवणु	
६०	मुक्तश्चेत्प्राग्	
१३०	मूढत्रय मदाश्चाष्टौ[७]	[सोमदेव, यशस्तिलक पृ. ३२४]
१५७	यत्पुनर्वज्रकायस्य	[रामसेन,] तत्त्वानुशासन [८४].
१४०	यावत्क्रियाः प्रवर्तन्ते	[जटासिंहनन्दि ?][८].
२८४	येन येन स्वरूपेण[९]	[अमितगति, योगसार ९-५१]
२५७	येनोपायेन शक्येत	
२०९	रम्येषु वस्तुवनितादिषु	[गुणभद्र, आत्मानुशासन २२८].
१२७	रयणत्तय ण	[नेमिचन्द्र, द्रव्यसंग्रह ४०]

पृष्ठाङ्कः

१७३ रागद्वेषौ प्रवृत्ति [गुणभद्र, आत्मानुशासन २३०]
२४२ रागादीणमणुप्पा[10]
१६५ लोकाग्रशिखरे
१८० वरं नरकवासोऽपि
२५१ विसयह कारणि
२०४ वीरा वेरग्गपरा
२९८ वैराग्य तत्त्वविज्ञान
२५, ११० शिवं परमकल्याणं [?, आप्तस्वरूप २४]
१२ षोडशतीर्थंकराणां [illegible]
२१२ सग्गं तवेण [कुन्दकुन्द, मोक्षप्राभृत २३].
१८२ सत्यं वदति [गुणभद्र, आत्मानुशासन २१८]
७५ सद्दव्वरओ कुन्दकुन्द मोक्षप्राभृत [१४]
१९० सद्दृष्टिज्ञान [समन्तभद्र, रत्नकरण्ड ३, गुणभद्र आत्मानुशासन ५१]
१७२ सपरं बाधासहियं [कुन्दकुन्द प्रवचनसार १-७६]
११६ समओ उप्पण्णपद्धंसी
११२ समसत्तुबंधुवग्गो [कुन्दकुन्द, प्रवचनसार ३-४१]
६१ सम्मत्तणाणदंसण [कुन्दकुन्द, प्राकृत सिद्धभक्ति २०]
१२६ सम्मद्दंसण [नेमिचन्द्र द्रव्यसंग्रह ३९]
६ सव्वे सुद्धा [नेमिचन्द्र,] द्रव्यसंग्रह [१३]
१६० साम्यं स्वास्थ्यं [पद्मनन्दि पञ्चविंशति ..]
२३७ सिद्धिः स्वात्मोपलब्धिः [पूज्यपाद, सिद्धभक्ति १]
१८९ सुद्धस्स य सामण्णं [कुन्दकुन्द, प्रवचनसार ३-७४]
२८३ स्वयमेवात्मना[11]
१३१ हस्ते चिन्तामणि
१११ हावो मुखविकार
१७३ हिंसानृत [उमास्वाति, तत्त्वार्थसूत्र ७-१]

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१ देखो अनगारधर्मामृतटीका पृ. २६२. २ देखो यशस्तिलक ५-२५१. ३ देखो अनगारध. टीका पृ. ४०३. देखो षट्प्राभृतटीका पृ. ३४२. ५ देखो नीतिवाक्यामृत ३१-३१ ६ देखो षट्प्राभृतटीका पृ २३६. ७ देखो ज्ञानार्णव पृ ९३. ८ देखो अमृताशीति ६७. ९ देखो ज्ञानार्णव पृ. ४१५. १० देखो जयधवला पृ. १३ आराकी प्रति. ११ देखो सर्वार्थसिद्धि ७-१३.

INTRODUCTION

I PARAMĀTMA-PRAKĀŚA

a) EARLIER STUDIES AND THE PRESENT EDITION

POPULARITY OF PARAMĀTMA-PRAKĀŚA —*Paramappapayāsu*, or as it is usually known by the Sk. form of its name, *Paramātma-prakāśa*, is a very popular work with religious-minded Jainas, both monks and laymen It is mainly addressed to the monks, and it is no wonder that it is read and re-read by them. The discussions are not at all sectarian , so it is studied by all the Jaina monks, though it is more popular with those of the Digambara section Various reasons have contributed to the popularity of this work. There is an attraction about its name itself , the subject-matter is not made heavy with technicalities , major portions of it are composed in a simple style , and it is written in a popular dialect like Apabhramśa, the predecessor of Old-Hindī, Old-Gujarātī, etc. It is addressed to console and enlighten the suffering soul of Bhatta Prabhākara. The problem of the misery of life, which was before Bhatta Prabhākara, faces many aspiring souls , and as such *P.-Prakāśa* is sure to be a favourite book with believers. Old commentaries in Kannada and Sanskrit also point out to its popularity.

MY STUDY OF YŌG NDU'S WORKS.—After discovering a new Apabh work, viz., *Dōhāpāhuda* attributed by the Ms. to Yōgēndra, I wrote a short article in *Anekānta*, Vol I, 1930. In an editorial note on this article the learned editor, Pt JUGALKISHORE, announced the discovery of another work of this author and further indicated that Rāmasimha was the author of *Dōhāpāhuda* according to a Delhi Ms.[1] Later, I contributed a paper, 'Jōīndu and his Apabhramśa works' to the *Annals* in which I took a review of the works of Jōīndu or Yogīndu and collected some evidence on his date[2]. The publication of this paper was sufficiently fruitful Two works, viz., *Dōhāpāhuda* and *Sāvayadhamma-dōhā* from which lengthy extracts were given in my paper, are edited now with the help of additional material and translated into Hindī by Professor HIRALAL who is doing so much for the publication of Apabh. literature. A few verses from my paper have been translated into Marāthī as well [3]

VALUE OF P.-PRAKĀŚA IN ORIENTAL STUDIES.—The study of Apabh. dialect sheds abundant light on the history and growth of North-Indian languages including Marāthī *P.-prakāśa* is the earliest complete Apabh work so far known and the first to have been published, though earlier editions did not reach the hands of orientalists. So far as I know, P. D GUNE was the first to list it as an Apabh. work in his Introduction to *Bhavisayattakahā* Hēmacandra, whose grammar treats Apabh. exhaustively, quotes from *P -prakāśa* , thus this work preserves to us specimens of pre-Hēmacandra Apabh. literature actually used by him Besides this linguistic aspect there is another point of interest in this work Due to imperfect acquaintance with Jaina literature Jainism is criticised by some scholars as a mere

1 *Anekānta*, Vol I, pp 544-8 and p 672

2 *Annals* of the Bhandarkar Oriental Research Institute, Vol XII, ii, pp 132-63

3 P. D. KANITKAR *Mahārāṣṭra-Sāhitya-patrikā*,

bundle of rules of ascetic discipline or a system metaphysically barren *P.-Prakāśa* clearly shows what part mysticism plays in Jainism and how it is worked out in the back-ground of Jaina metaphysics The Jaina mysticism is sure to be all the more interesting, if we remember the facts that Jainism is polytheistic and denies the creative function of God These aspects are discussed in details in this Introduction.

PUBLISHED EDITIONS, ETC, OF P.-PRAKĀŚA.—In 1909 BABU SURYABHANU VAKIL, Devabanda, published *P-Prakāśa* with Hindī translation The title of the book is . *Śrī Paramātma-prakāsa Prākṛta Grantha Hindībhāsā arthasahita* The text is inaccurately printed. The editor says in his Prastāvanā that the Mss of this work found in Jaina temples are very inaccurate, and it is difficult to restore the correct text by consulting even a score of Mss An English translation of this work by R D JAIN is published from Arrah, 1915, but this translation is far from being faithful and critical. Then *P-prakāśa* with Brahmadēva's Sk commentary and Daulatarāma's Bhāsā-tīkā (rewritten into modern Hindī by MANOHARLAL) was published by the Rāyachandra Jaina Śāstramālā, Bombay, 1916. It was a good edition for all practical purposes, though the Apabh. text needed improvements in many ways

NATURE OF THIS EDITION—Though officially this is the second edition in the Rāyachandra J. Śāstramālā, it will be seen that it is thoroughly revised and enlarged This Introduction is an additional speciality of this edition As desired by the publishers the Apabh. text is given as preserved in the Commentary of Brahmadēva with which it is accompanied The text and the Sk commentary are carefully checked with the help of Ms A, and it will be easily seen that many improvements are made in the text to facilitate an easy understanding. Besides the correction of many slips in the text, hyphens are added in compound words and distinction is made between anunāsika and anusvāra The Sk shade in this edition is at times independent of Brahmadēva. Orthographical uniformity, etc., have been introduced in the Commentary The Hindī portion of the first edition has been retouched here and there

THE TEXT AND THE LINGUISTIC DEDUCTIONS—The present edition claims to give the text of Brahmadēva, but it should not be ignored that even the Mss of the text of Brahmadēva show minor differences With a view to study the text-tradition of *P-prakāśa* I have studied some ten Mss hailing from different parts of India, six of which are collated and their variants are given at the end Though I have followed the text of Brahmadēva in discussing the philosophy, mysticism, etc., of this work, the linguistic deductions set forth in the Introduction are based more on a close study of the various Mss and their readings than on the text printed here.

b) ON THE TEXT OF P-PRAKĀŚA

BRAHMADĒVA'S TEXT—Brahmadēva divides *P-prakāśa* into two Adhikāras. In this edition the verses in each Adhikāra are separately numbered, though Mss. have continuous numbering Apparently Brahmadēva's text contains 126 verses in the first and 219 in the second book including the interpolatory verses[1] of which he has two classes, one he class *prakṣēpaka*[2] (included in his numbering) and

1 See his remarks at the close of the two Adhikāras.

2 See his introductor ryemarks on I 28.

the other *sthala-samkhyā-bāhya-praksēpaka*[1] (i.e., out of place and not included in his numbering). The text shaped by Brahmadēva has remained intact, as it is borne out by his remarks on the text-analysis and the actual number in Ms. A, etc. His text can be shown thus in a tabular form

	Details.	Total.
BOOK I.		
Text Regular	I 1-27, 33-123	118
Praksēpaka	I. 28-32	5
		123
Sthala-samkhyā-bāhya-praksēpaka	I. 65*1, 123*2 & 123*3	3
		126
BOOK II.		
Text Regular	II. 1-214	214
Sthala-samkhyā-bāhya-praksēpaka	II. 46*1, 111*2, 111*3, 111*4 & 137*5	5
		219

All this means that the text of *P.-prakāśa*, which reached Brahmadēva's hands, was much inflated. Five verses (I 28-32) which he found to be of doubtful authenticity he accepted by calling them Praksēpaka But eight other verses (I 65*1, 123*2-3, II 46*1, 111*2-4 and 137*5) he comments on possibly considering them to be useful to the readers , but he does not include them in his text, because they are not numbered with other dōhās. We do not know the exact extent of the inflated text that was before Brahmadēva , but it is imaginable that it contained many more verses which Brahmadēva could not include in his either interpolatory group.

B, C AND S BASED ON BRAHMADĒVA'S TEXT.—Mss. B, C and S (see section IV below) do not represent any independent text-tradition at all , they are various attempts to copy out only dōhās of *P.-prakāśa* from Mss. containing the text and Brahmadēva's commentary When one is copying out only the verses from a crowded Ms. with text and commentary closely written, various errors are likely to be committed , first, due to want of sufficient attentiveness and consequently due to the difficulty of spotting out the text from the body of commentary (for instance II 104, 167 in B) , secondly, due to haplographical deception, i.e., when two verses begin with similar words either one is missed (for instance II 16 in B and II. 15 in C) , or they interchange their places (for instance II. 64 & 65 and 79 & 80 in C) , and so on Then there will arise some cases of conscious omission . if a verse is in a different dialect (for instance II. 60 B, S and C, II. 111*2-3 in B & C) , or if it is called Praksēpaka, etc , by the commentator (for instance I 65*1 in B, C & S, II. 137*5 in B, II, 111*2-4 in S). These are not in any way hard and fast rules, but they merely indicate how verses are likely to be dropped by copyists. Then the apparent additions in these Mss. (*akkharadā*, etc., after II. 84 in B, C & S, *visayaha͝ kārani*, etc , after II. 134 in B & C, and *jīvā jinavara*, etc , after II. 197 in C alone) are all found to be quotations in Brahmadēva's commentary in those places , it means that the copyist mistook these quotations, especially the first two being in Apabh., for the text of *P.-prakāśa*. The manner in which our Mss. are written is mainly responsible for such errors. Of these three,

1 See his introductory remarks on I 65*1, etc , and II 46*1, etc

S is much carelessly copied, and hence so many verses are omitted but added in the margin possibly by the same copyist at the time of revision

BĀLACANDRA'S TEXT—Maladhāre Bālacandra has written a Kannada commentary on *P-prakāśa* which is represented by Ms P described below. At the outset he plainly tells us that he has consulted the Sk. Vṛtti of Brahmadēva. Bālacandra's text has six additional verses not found in Brahmadēva's text As Bālacandra admits his indebtedness to Brahmadēva and still shows these additional verses there are two alternatives either Brahmadēva's text along with the commentary is pruned further after Bālacandra, or Bālacandra had before him a longer text and quite consciously he retained some more verses[1], though his Kannaḍa commentary was based on Brahmadēva's Sk one The first alternative cannot be accepted for the following reasons. first, the text of Brahmadēva's Vṛtti contains many analytical remarks scattered all over[2], and these remarks confirm that the text is not at all mutilated later, secondly, mere verses can be dropped or missed, but it is least probable that verses with the commentary can be dropped, and lastly, Brahmadēva, scrutinizing as he is, must have left some verses which he thought spurious but which Bālacandra with more eclectic zeal included in his Kannaḍa Vṛtti Though Bālacandra included six verses more, it should not be supposed that Bālacandra's is the longest recension of *P-prakāsa*, and that he did not exclude any verses as spurious I am inclined to believe that the text of *P-prakāsa* which was before Bālacandra was longer than the one he accepted, and possibly he too excluded some verses and shaped his text It will be seen from the genealogy of Mss given below, that I have postulated a Ms P', which was the source of Brahmadēva and Bālacandra, and each pruned it in his own way. The following are the additional verses of Bālacandra's recension, they are given here with minor corrections

1–2 Two verses after II. 36, introduced with the words, *praksēpakadvayamam pēḷdaparu*

कायकिलेसेँ[3] पर तणु झिज्जइ
विणु उवसमेण कसाउ ण खिज्जइ ।
ण करहिँ इंदिय मणह णिवारणु
उग्गतवो वि ण मोक्खह कारणु ॥ P-II. 36*1.

अप्पसहावे जासु रइ णिच्चुववासउ तासु ।
बाहिरदव्वे जासु रइ भुक्खुमारि तासु ॥ P-II. 36*2.

1 Generally Bālacandra follows the analysis of Brahmadēva In the second Adhikāra, however, Bālacandra explicity admits 224 (225?) verses, he is aware of the additional verses not included by Brahmadēva, and here his analysis is differently worded see p 204 of Ms P.

2 Some of the important analytical remarks are found in his commentary on the following dōhās I 1, I 25-6, I 123*3, II 1, 66, 214, etc, There are some two slips in his analysis on p 2 he notes a group of six verses '*atha jīvasya*, etc, *appā jōiya ityādi sūtraṣaṭkam*', but in fact the group begins with *ki vi bhaṇantahi* (I 50) on p 49 Then on p 81 he notes a group '*jivu micchatte ityādi sūtraṣaṭkena*, but that group begins with *pajjayarattau* (I 77) as noted by himself on p 2 These slips do not affect the total in any way

3 P reads *kilēsam*

3. After II 134, introduced with the words, *uktam ca* ·

अरे जिउ सोक्खे मग्गसि धम्मे अलसिय ।
पक्खे॑ विणु के॑व उड्डण मग्गेसि मेंडय दडसिय (?)[1] ॥ P-II. 134*1.

4. After II. 140

पण्ण ण मारिय सोयरा पुणु छट्टउ चडालु ।
माण ण मारिय अप्पणउ[2] के॑व छिज्जइ ससारु ॥ P-II. 140*1.

5. After II. 156, introduced with the phrase, *praksēpakam* ·

अप्पह परह परंपरह परमप्पउह समाणु ।
परु करि परु करि परु जि करि जइ[3] इच्छइ णिव्वाणु ॥ P-II. 156*1.

6. After II. 203 , perhaps through oversight it is not numbered but duly commented on .

अतु वि गतुवि[4] तिहुवणहँ सासयसोक्खसहाउ ।
तेत्थु जि सयलु वि कालु जिय णिवसइ लद्धसहाउ ॥ P-II. 203*1.

Shorter Recension —It will be seen from the genealogical table of Mss. that T, K and M form a group having their source in a postulate K', which we have called Shorter Recension[5] So far as the number of verses is concerned they have no disagreement among themselves , but as compared with Brahmadēva's text, TKM-group has not got the following verses :

Book I. 2-11, 16, 20, 22, 28-32, 38, 41, 43-44, 47, 65, 65*1, 66, 73, 80-81, 91-92, 99-100, 104, 106, 108, 110, 118-19, 121, 123*2-3. = 42.

Book II 1, 5-6, 14-16, 44, 46*1, 49-52, 70, 74, 76, 84, 86-87, 99, 102, 111*2-4, 114-16, 128-29, 134-37, 137*5, 138-140, 142, 144-47, 152-55, 157-165, 168, 178-81, 185, 107, 200, 205-12. = 70.

Besides the omission of the above verses TKM-group transfers five verses (namely, II. 148, 149, 150, 151 & 182) of the second Adhikāra to the first after I. 71, and some verses interchange their positions (II. 20 & 21, II. 77 & 78, II. 79 & 80 ; II. 141 comes after II. 143) A more significant and important feature of TKM-group is that it contains two verses which are not found either in Brahmadēva's or Bālacandra's recension. I give them here with some minor corrections .

1. After I. 46

जो जाणइ सो जाणि जिय जो पेक्खइ[6] सो पेक्खु ।
अतुबहुत्तु वि जपु चइ[7] होउण तुहुँ णिरवेक्खु ॥ TKM-I. 46*1.

1 Bālacandra interprets the last two words thus *dhūrtanē sāhasiyē*
2 P reads *appaṇu*
3 P reads *jō*, but Comm. *jai*
4 P reads *gantu ji*
5 For the description of these Mss see below the section IV of this Intro
6 K reads *pecchai*
7 R reads *jiya*

2. After II. 74

भव्वामव्वह जो चरणु सरिसु ण तेण हि मोक्खु ।
लद्धि ज[1] भव्वह रयणत्तय होइ अभिण्णे मोक्खु ॥ TRM-II. 76*1.

SOME GENUINENESS OF TKM-GROUP —The immediate question that confronts us is about the genuineness of this group which is wanting in 112 verses as compared with Brahmadēva's text (including the prakṣēpakas) and 118 as compared with that of Bālacandra It is not an easy job to explain this difference in a satisfactory manner , but we can try to gauge the amount of genuineness behind this group. It appears to me that there is some genuine tradition behind TKM-group for the following reasons first, the Kannada K-gloss which accompanies this Shorter Recension is independent of Brahmadēva and perhaps earlier than his Commentary, secondly, not even by mistake a single verses called interpolatory by Brahmadēva is accepted by this group, thirdly, this Shorter Recension contains two more verses not recorded by Brahmadēva and not even by Bālacandra, and lastly, an alternative reading noted by Brahmadēva is practically indentical with the reading preserved in TKM-group , in II 143 Brahmadēva accepts the reading *Jinu sāmiu sammattu* and records a variant *sivasamgamu sammattu,* the reading in TKM-group being *siu-samgau sammattu* This means that there is an amount of text-tradition behind this group, though this should not be taken to mean in any way the justification of the absence of so many verses in TKM-group

AN OBJECTIVE SCRUTINY OF THE SO-CALLED INTERPOLATORY VERSES —In a work like *P-prakāśa* which is full of repetitions, and which is explicity meant to be so by the author himself (II 241), it is very difficult to detect an interpolatory verse on such criteria that it does not suit the context, etc *P-prakāśa* is written in Apabh dialect, but it contains seven verses which are not in Apabh, namely, I 65*1, II 60,[2] 111*3, 117, 213, 214 We can understand the change of dialect in II 213-14, which are concluding verses written in high-flowing Vṛttas[3] Of the remaining five Brahmadēva considers three to be interpolatory · I 65*1 is a slight improvement on *Bhāvapāhuda* 47 from which source it must have been taken here II 60 and 117 are not called interpolatory by Brahmadēva, and especially because TKM-group preserves them it is possible that they were included in *P-prakāśa* from a pretty long time, and perhaps by the author himself Beyond this dialectal approach, there is no other objective standard that can be applied to this text with the material that is available to us.

GENERAL NATURE OF THE VERSES LEFT BY TKM-GROUP AND THE NET EFFECT.— The contents of verses absent in TKM-group deserve careful scrutiny, and I shall make a modest attempt to detect certain underlying tendencies We may not take into account those verses which are called interpolatory by Brahmadēva and are not found in TKM as well More than once Brahmadēva mentions the name of

1 R reads *atthi laddhi ja*
2 With II 60 compare *Tiloyapaṇṇatti* (Sholapur 1951) IX 52 I feel like presuming that Jōindu is indebted to Yati Vṛṣabha, and to suit the tone of his work, he has put the last expression in the first person
3 II 213 is Sragdharā and II 214 Mālinī, II 174 is called Catuṣpādikā by Brahmadēva

Bhatta Prabhākara to whom, as the text itself admits (II 211), *P.-prakāśa* was addressed, but by the absence of I. 8, 11, 104, II. 1, 211 in TKM we lose all direct and indirect references to Bhatta Prabhākara. Then some of the verses so absent mention non-Jaina deities like Śiva, Hari, Hara, Brahman, see for instance. I. 16, 108, 110, 118-19, 121, II 99, 142, 145-6 & 200. I should not, however, ignore the fact that there are a few verses which have names of non-Jaina deities as above and are still retained by TKM-group, see for instance I. 109, II. 141. Some of the verses so left have a strong smell of non-Jaina doctrines, see for instance. I. 22 (Tāntricism) I. 41 (Vedānta), I. 65-66 (Sāmkhya), II. 99 (Vedānta), etc, though the application of various Nayas, i e., the points of view, can explain them in accordance with Jaina tenets. Then some of the absent verses are extremely spiritual (I 80-1, an attack on caste-exclusion, II 84, futility of scriptures) and philosophical (I. 99-100) some-times to the extent of ignoring practical effects Some of them are deeply mystical (II 76, 157-65) and some highly cryptic (I. 43, 47, II. 44). Then some apparent repetitions and mechanical compositions that could be left without much loss of contents are also absent, for instance I. 2-11, II 49-52, II 205-12. Some verses might have slipped through haplographical error for instance I. 20. In spite of all these explanations there remain still many verses (I 38, 44, 73, 91-2, 106, II. 5-6, 14-16, 70, 74, 86-7, 102, 114-16, 128-29, 134, 135-37, 138-40, 144, 147, 152-55, 168,[1] 178-81, 185 & 197) for the absenee of which no apparent reason could be given Some of these verses (I. 33, II. 5-6, 114-16, 136, 139-40, 137, etc.) would bring credit to any spiritualistic poet From all this survey I am inclined to believe that TKM-recension is a mutilated version, though the presence of some two additional verses shows some genuineness behind it. Perhaps a scrupulous commentator, possibly the author of our postulate K', rather of strong Jaina inclinations and poor mystic equipments, prepared a personal digest of *P.-prakāśa* now represented by TKM-group, by avoiding repetitions that were meant for Bhatta Prabhākara, by excluding verses containing references to non-Jaina deities and by ignoring extremely spiritualistic, mystical and cryptic verses. No doubt, Yōgīndu's Text has suffered inflation like anything, but it is impossible to believe that TKM-text is the same as that of Jōīndu, because TKM-group shows the absence of some nice verses and some highly mystical and above-sectarian utterances worthy of Jōīndu. That they are worthy of Jōīndu is quite clear from his another work, viz., *Yōgasāra* where he uses the names of non-Jaina deities for his Paramātman[2], and many of the ideas dropped by TKM-recension are expressed by Jōīndu[3] in that work[4].

Another Tempting Theory.—Against the above view that the TKM-recension is only a mutilated version of Jōīndu's text, more inflated than original, another theory might be put forth like this Jōīndu's original text is represented by TKM-group of Mss., and the text accepted by Brahmadēva and others is only a redaction of it by some pupil of Jōīndu, possibly by Bhatta Prabhākara himself, who shaped

1 II. 138 and 168 do not suit the spiritualistic atmosphere of *P-prakāśa*

2 See *Yōgasārā* 9, 104

3 I have used both the forms of his name Jōīndu and Yōgīndu

4 Compare for instance, *P-prakāśa* II 84 with *Yōgasāra* 52 etc

it to show that it was addressed to him by his Guru This redaction, it might be further argued, is made probable by the facts that Jōīndu calls himself as Jina (I 8) and the work is too much glorified in the concluding verses (II. 205-12); and these things cannot be expected from a modest author like Jōīndu. This is a very fascinating theory, but it is not in any way supported by facts T K & M are traced back to one source, possibly a South-Karnātaka Ms. with a Kannada gloss, our postulate K' , therefore differences especially of omission, can be better explained on the ground of mutilation than of genuine tradition. All this takes for granted, or at least implies, that Jōīndu was a southerner and the text went on getting inflated in the North, as seen from B C etc , but there is no evidence at all to say that he belonged to the South. Then we have seen above that certain tendencies are working under this Shorter Recension shaped possibly by a Kannada commentator , and these tendencies are not without significance in South India where Jainas had to put a stiff fight against Vēdāntic schools and Śaivites at the time of Śankarācārya, Rāmānuja, Basava etc , and where the Jaina community is more for caste-exclusion than in the North If Jōīndu as a spiritual mystic above sectarianism could use the names of other deities for his Paramātman in his *Yōgasāra*, he must have used the same more freely in *P -prakāsa* which is a bigger work than *Yōgasāra* This shows that there is no justification at all for TKM-recension to leave these verses, etc. The name *Śrī Yōgīndu-jinah* indicates no vanity to necessitate the hypothesis that it might have been used by some pupil, when we remember that we have many names like Akalanka-deva ending with -deva , and further Brahmadēva qualifies him as Bhagavān *Siri-Jōīndu-ji nāu* can be interpreted in another way also *Śrī-Yōgīnduh eva nāmā*, i e , Śrī-Yōgīndu by name , and this way of interpretation is hinted by Brahmadēva as well (*Śrī-Yōgīndra-dēva-nāmā bhagavān*[1]). Then as to the glorification of this work in the concluding verses, I think that this work deserves more praise than that , and moreover the word *paramappa-payāsu* is used with a double meaning, as it is suggested more than once by Brahmadēva[2] So however tempting this theory might be, it is not at all backed by any cogent evidences

Any Light Thrown by Q and R —Q and R stand midway between the two extremes showing influence from both the sides Q, for instance, shows two extra-additional verses (*jō jānaī* etc. and *bhavvābhavvaha* etc) which are found only in TKM-group , and further it shows acquaintance with Brahmadēva's commentary as it carefully leaves all the verses called praksēpaka by Brahmadēva and as it includes a verse (*jīvā jinavara* etc) which is a quotation in the Sk. commentary R occupies a very queer position it includes two extra-additional verses (*jo jānaī* etc. and *bhavvābhavvaha* etc) special to TKM-group, also two verses from Bālacandra's recension (*kāyakilēsē* etc and *appasarūvē* etc) and a quotation (*pāvēna naraya* etc) from Brahmadēva's commentary Though by themselves Q and R do not shed much light on the problem, they indicate by their compromising position the existence of other types of Mss showing different text-traditions

Our Position with regard to Jōīndu's Text.—It is well nigh impossible,

1 See I 8 , further this text gives the form णाउं = *nāma* (I 19, II 206)

2 See his remarks on 205-7 etc.

with the material that we have before us, to restore the origml text of Jōīndu. Jōīndu's popularity has led to the multiplication of Mss and to the inclusion of corresponding verses in *P.-prakāśa*. Bālacandra shows one extremity and TKM-group the other. Much more light can be shed on this Text-problem by collating many more Mss and by the discovery of some pre-Yōgīndu Apabh. works of similar contents. Brahmadēva appears to have had sufficient justification to call some verses praksēpaka. Jōīndu's text (so far as the number of verses is concerned) appears to have been nearer the Text (minus prakṣēpaka verses) of Brahmadēva than that preserved by TKM-proup.

c) DETAILED SUMMARY OF THE CONTENTS OF P-PRAKĀŚA

NATURE OF THIS SUMMARY —This detailed summary of the contents of *P-prakāśa*, given in the following paragraphs, is expected to be a modest substitute for an English rendering of the Text In a work like this, repetitions have their significance, and to get an idea of the working of author's mind it is necessary that his various statements should be closely followed If sometimes I am found to be vague, the reason is that still there are many ideas and expressions which I have not clearly grasped. In such cases I have given a literal translation, so that I might not misrepresent the author I have confined myself mainly to the text, and it is only in a few places that I have adopted some suggestions of Brahmadēva In the arrangement of paragraphs I am chiefly guided by the analysis of Brahmadēva, though I have made many changes here and there. This free exposition of the contents, I hope, would be of some use when a critical translation of the Text is attempted

BOOK I.

Salutations to Souls Supreme (Paramātman) that have become eternally stainless and constituted of knowledge after burning the spots of Karman with the fire of meditation.

Then salutations are offered to hosts of Siddhas (i. e, the liberated souls) who are the embodiments of bliss and unparalleled knowledge, who have consumed the fuel of Karmas with the fire of great meditation, who dwell in Nirvāna never falling back into the ocean of transmigration though supremely weighty with Knowledge, and who being self-established clearly visualize everything here both the physical and superphysical existence Then devotional obeisance to great Jinas who are the embodiments of omniscience, omnivision and omnibliss and by whom all the objects of knowledge are enlightened Lastly salutations to three classes of Saints, viz., Preceptors (Ācārya), Teachers (Upādhyāya) and Monks (Sādhu), who, being absorbed in great meditation, realize the vision of Paramātman (1-7)

After saluting the five divinities Bhatta Prabhākara, with a pure mind, addresses Yōgīndu · 'Sir, since infinite time we are in this Samsāra, i e, the round-of-rebirths, not a bit of happiness is attained, but a lot of misery has fallen to our lot We are tortured by the miseries of the four grades of existence, viz, divine, human, sub-human and hellish states of existence, so you instruct us about Paramātman, i. e., the Soul Supreme or Paramapada, i. e, the lofty status of liberation that would put an end to our miseries.' (8-10)

Then Yōgīndu asks Bhatta Prabhākara to attend closely to his discourse that follows. The Ātman, i e, the soul, the principle of life is of three kinds, viz, external soul, internal soul and the supreme soul One should give up attachment for the external and then by knowing oneself realize the soul supreme which is an embodiment of knowledge. He is an ignoramus who takes the body for the soul. But he is a wise man who considers himself as an embodiment of knowledge distinct from the body and being engrossed in great meditation realizes the Paramātman. Realization of the self as an embodiment of knowledge and as free from Karman after quitting everything external that is Paramātman Thus it is the Internal by leaving everything External that becomes the Supreme (11-15)

One should concentrate one's mind on the Soul Supreme that is respected in all the three worlds, that has reached the abode of liberation, and on which meditate Hari and Hara Paramātman is eternal, untainted by passions and consequent Karman. He is peace, happiness and absolute bliss. He does not leave his nature and get changed into something else. He is Nirañjana, i. e, untainted, having no colour, no smell, no taste, no sound, no touch, no birth and no death He is not subjected to anger, delusion, deceit and pride, nor is there anything like a specific place and object of meditation for him who is all by himself. He is not amenable to merit and demerit, nor to joy and grief. He has not a single taint or flaw, so he is Nirañjana. He is an eternal divinity in whose case there is no devotional control of breath (*dhāraṇā*), no object of meditation, no mystical diagram no miraculous spell and no charmed circle That eternal Paramātman, who is the subject of pure meditation or contemplation, is beyond the comprehension of Vēdas, Śāstras and senses His is the highest state, dwelling as he is at the summit of three worlds, representing unique or absolute vision, knowledge, happiness and power (16-25)

The divinity that dwells in liberation, being free from Karman and constituted of knowledge, is essentially the same as the spirit or the soul in the body, really speaking there is no difference between the two It must be known that Paramātman is already there in oneself, and by realizing this the Karmas accumulated since long time are shattered away The self should be realized as immune from pleasures and pains of senses and mental activities, and everything else must be avoided. Though the soul dwells in the body the former should not be identified with the latter, because their characteristics are essentially different The soul is mere sentiency, non-corporal and an embodiment of knowledge, it has no senses, no mind, nor is it within sense-perception The lengthy creeper of the round-of-rebirths is crippled by him who meditates on his self with his mind indifferent to worldly pleasures. One that dwells in the temple of body is doubtlessly the same as Paramātman, the eternal and infinite divinity with his constitution brilliant with omniscience Though he dwells in the body, there is no mutual identity nor connection between himself and the body It is Paramātman that is revealed, giving supreme bliss, to saints who are established in equanimity (*sama-bhāva*) (26-33)

It is the ignorant that understand Paramātman as a composite body (*sakala*), but indeed he is one whole, separate from the Karmas, though he is bound by them and though he resides in the body Like a star in the infinite sky the whole universe is reflected in the omniscience of Paramātman on whom, as an object of meditation,

the saints always concentrate their attention in order to obtain liberation. It is this very Paramātman, when he is in the grips of various Karmas, that assumes various forms of existence and comes to be endowed with three sexes. The universe is there in the Paramātman reflected in his omniscience, and he is in the universe, but he is not (convertible into the form of) the universe. The Paramātman dwells in the body, but even to this day he is not realized by Hari and Hara, because they are devoid of the highest meditation and austerities (36-42).

So far as modifications are considered Paramātman is said to be coupled with origination and destruction, but in fact from the realistic point of view he is above them. With his presence the sense-organs function, otherwise the body becomes desolate. Through the sense-organs he knows the objects of sense, but he is not known by them Really speaking there is no bondage nor transmigration for Paramātman, so the ordinary view-point (*vyavahāra*) should be given up. The supreme characteristic of Paramātman is that his knowledge, like a creeper, stretches as far as the objects of knowledge are there With reference to him the Karmas fulfil their own functions, but the Paramātman neither loses nor gains anything. Though bound by Karmas, he is never transformed into Karmas (43-49).

Some say that the soul is omnipresent, some hold it to be devoid of knowledge, some say that it has bodily size, and some others say that it is void (*śūnya*) The Ātman is all-pervading in the sense that, when free from Karmas, he comprehends by his omniscience physical and superphysical worlds. Sensitive knowledge no more functions in the case of souls who have realized spiritual light; and in this sense the soul is devoid of knowledge The pure soul, there being no cause, neither expands nor contracts, but it is of the same size as that of the final body, and in this sense the soul is of the bodily size He is void in the sense that, in his pure condition, he is not amenable to any of the eight Karmas and eighteen faults (50-56).

The Ātman is not created by anybody, nor is anybody created by the Ātman. As a substance the soul is eternal, but only its modifications appear and disappear. Substance is that which is endowed with quality and modification (*guṇa* and *paryāya*). Qualities are co-born (*sahabhuva*) with the substance, while modifications present themselves in succession on the substance. The Ātman or soul is a substance, insight and knowledge (*darśana* and *jñāna*) are the qualities, the appearances in the four grades of existence are the modifications caused by Karman (57-8).

The association between Jīva and Karman has no beginning in time, and further one is not created by the other, so both of them have no beginning in time. The embodied soul, because of its previous Karman, develops various conditions, and thus becomes virtuous or otherwise The soul, thus obscured by eight Karmas, will not realize its own nature. Karman represents (subtle) atoms (of matter) that stick into the space-points (*pradeśa*) of souls that are infatuated and tinted with sense-pleasures and passions. Really speaking the five sense-organs, the mind, the tortures in the four grades of existence and all other conditions (*rāgādi-vibhāva-pariṇāmāh*) are, in fact, separate from (the nature of) the soul they are fashioned by Karman for the soul. Various kinds of pleasures and pains and all the conditions such as bondage and liberation are brought about by Karman, the soul does

nothing beyond mere seeing and knowing: that is the realistic view. There is not a single region, in the eighty-four lakhs of births, which has not been visited by the soul wandering without obtaining the instructions of Jina (65* I). The Ātman can be compared to a lame person, by himself he neither comes nor goes, it is the force of Karman (*vidhi*) that drags about the soul in the three worlds (59-66).

The Ātman is himself, and he can never be anything else, that is a rule. So far as his real nature is concerned, he is not born, he does not die, nor does he bring about anything like bondage or liberation. Various terms like birth, old age, death, disease, gender and colour do not, in fact, refer to the soul but only to the body (67-70).

Ātman is Brahman without old age and death which refer only to the body, so one should not be afraid of them. To reach the other end of Samsāra one should meditate on the pure spirit without minding whether the body is cut, pierced or destroyed The soul is essentially different from attachment etc. which are occasioned by Karmas and from other insentient substances. The soul is an embodiment of knowledge, and everything else is foreign The soul must be meditated on as independent of eight Karmas, as free from all the faults and as an embodiment of Darśana, Jñāna and Cāritra (71-75)

When the Ātman realizes himself by himself, he becomes Samyagdrsti, i e., possessed of Right Faith or spiritualistic attitude, and gets rid of Karmas, but if he pursues the modifications his view is perverted, and he incurs the bondage of many Karmas and wanders long in Samsāra Sticky and hard Karmas lead the soul astray in spite of the acquisition of knowledge When the Ātman develops perverted attitude, he grasps the reality in a perverted manner, and the conditions created by Karman he begins to identify with himself. Then he begins to say. I am fair, I am black, I am of some other colour, I am slender, I am fat, I am a Brāhmaṇa, a Vaiśya, a Kṣatriya or the rest, I am a man, a neuter, a woman, I am a Digambara, a Buddhist or a Śvētāmbara it is an ignorant fellow that speaks thus Mother, father, wife, home, sons, friends and wealth this is all a magical network of unreality, and a fool claims all this as his A being of perverted attitudes does nothing else than enjoying the objects of pleasure which are the cause of misery (76-84)

Samyagdarśana or Right Faith or insight is attained by the Ātman, when, finding an opportune time, delusion is destroyed thus necessarily the Ātman is realized The wise man should realize that Ātman is neither fair, nor red, nor black, he is neither subtle nor gross, he is neither a Brāhmana, a Vaiśya, a Ksatriya nor the rest, he is neither a man, a neuter, nor a woman, he is neither a Buddhist, a Digambara nor a Svētāmbara, and the soul possesses none of the ascetic characteristics The soul is neither a teacher nor a pupil, neither a master nor a servant, neither a hero nor a coward, neither high nor low, neither a man, a god, a sub-human being nor a denizen of hell, neither learned nor foolish, neither rich nor poor, neither a youth, an old man nor a child (85-91)

Ātman, besides his essential nature of sentiency or consciousness, is not to be identified with merit, demerit, time, space, principle of motion and principle of rest. Ātman is control (*samyama*), chastity and austerity, Ātman is faith and knowledge, and Ātman is the seat of eternal liberation, when he is realized Different from

Ātman, there is nothing as faith, knowledge and conduct. Ignoring the pure self one should not search after some holy place, serve some other teacher, and think of some other divinity. Ātman represents absolute Darśana, and all other descriptions are formal, being true from the ordinary point of view only, when the pure Ātman is realized, the highest state of liberation is reached within a moment. Religious treatises, sacred works and austerities do not bring liberation for him whose mind is not occupied with (the reflections on) the pure self. When the self is known, the whole world is known, because it becomes reflected in the knowledge of the self. That both physical and super-physical worlds are seen (reflected) in their Ātman is a privilege of those who are merged in self-realization. Undoubtedly it is a natural phenomenon that the Ātman enlightens himself and others like the light of the Sun in the sky The vision of the world reflected in the self is like that of stars reflected in clear water. The saint by the strength of his knowledge should realize his self whereby he knows himself and others (92-103)

When Prabhākara requests that he should be instructed in the great knowledge, he is thus addressed. Ātman is knowledge, and he who knows his Ātman pervades the whole space with his knowledge, even though ordinarily he is limited to the body. Whatever is different from the self is not knowledge, so leaving aside everything one should realize the self which is a fit subject for knowledge. As long as a Jñānin does not know the self, which represents knowledge, by means of knowledge, he will not, being an Ajñānin, realize the highest Brahman who is an embodiment of knowledge. By knowing one's self Para-Brahman is visualized and realized whereby the highest realm of liberation is reached (103-108)

When Brahman is seen and realized, the world other than Samsāra (*paralōka*) is reached. The lofty divinity, the embodiment of knowledge, residing therein is meditated on by saints, Hari and Hara. One reaches that condition on which one's mind is set, one should not, therefore, direct one's attention towards other foreign stuff than the status of Para-Brahman That which is non-sentient and separate from the self is the foreign stuff consisting of matter, the principle of motion, the principle of rest, space and time. One who is devoted towards Paramātman, even for half a moment, burns the whole lot of sin, as a spark of fire reduces a heap of logs to ashes. Setting aside all thoughts, one should peacefully concentrate on the highest status of liberation and thus realize the divinity The highest bliss, which is attained by visualizing Paramātman (Śiva) in course of meditation is nowhere attained in the world of Samsāra Even Indra, who sports in the company of crores of nymphs, does not get that happiness which the saints attain when meditating on their self The soul which is free from attachment, when realizing the self termed as Śiva and Śānta, attains that infinite happiness realized by great Jinas by visualizing the self Paramātman is visualized in the pure mind like the brilliant Sun in the cloudless sky. As no figure is reflected in a mirror with soiled surface, so indeed the God, the Paramātman, is never visualized in the mind (*hṛdaya*) unclean with attitudes of attachment etc There can be no place for Brahman, when the mind is occupied by a fawn-eyed one - how can two swords occupy the same scabbard? It appears to me that the eternal divinity dwells in the clear mind of a Jñānin like a swan on the surface of lake. God is not there

in the temple, in the statue, in the plaster nor in the painting, but he dwells in the equanimous mind as an eternal and stainless embodiment of knowledge When the mind and Paramēśvara have become identical, nay one, where is the question of any worship? To concentrate the mind that is running towards pleasures and passions on the Paramātman free from the stains of Karman, that is the means of liberation, but not any mystic syllable nor mystic practice (109-123*3)

Book II.

Then Prabhākara asks what is Mōkṣa, what are the means and what is the fruit of attaining Mōkṣa. Jōīndu then expounds only the views of Jina. Mōksa or Liberation is superior to Dharma, Artha and Kāma wich do not give absolute happiness. That the Jinas attain Mōksa alone by avoiding the remaining three shows that Mōksa is the best of the four The world or Samsāra means bondage Even beasts in bondage want to get release or Mōksa, then why not others? That the realm of liberation is at the top of the world is a sign of its superiority Mōkṣa represents the best happiness, that is why Siddhas stay in liberation all the time. Hari, Hara, Brahman and Jinavara and great saints, all these meditate on Mōkṣa concentrating their minds on the pure Paramātman. It must be realized that in the three worlds there is nothing else than Mōksa which brings happiness to souls The wise sages have said that Mōksa consists in the realization of Paramātman by being free from all the Karman (1-10)

The highest and eternal fruit of Mōksa is that there is (infinite) Darśana (faith or vision), knowledge, happiness (and strength) without being lost even for a moment (11)

The souls attain liberation through Right Faith (or vision), Knowledge and Conduct which really speaking consist respectively in seeing, knowing and conducting oneself by oneself From the ordinary point of view Right Faith, Knowledge and Conduct constitute the means of Mōksa, but really speaking the soul itself is all the three The Ātman sees, knows and realizes himself by himself, therefore the Ātman himself is the cause of Mōksa Proper knowledge of the soul constituted of Right Faith, Knowledge and Conduct leads to spiritual purity (12-14)

Samyagdarśana or Right Faith consists in the steady belief in the true nature of Ātman resulting from the knowledge of various substances exactly as they are in the universe Those are the six substances which fill these three worlds and which have no beginning and end Of these six, Jīva or soul is a sentient substance, and the remaining five, namely, Pudgala or matter, Dharma or the principle of motion, Adharma or the principle of rest, Ākāśa or space and Kāla or time are insentient and separate from the soul Really speaking (so far as its essential nature is concerned) the soul is non-corporal, an embodiment of knowledge, characterised by supreme bliss and (one that can achieve) an eternal condition of purity Matter, in its six types, is corporal or concrete (*mūrta*, i. e, having sense-qualities and thus amenable to sense-perception), while others, along with Dharma and Adharma or the principles of rest and motion, are non-corporal That is known as Ākāśa or sky in which all the remaining substances exist, i e, which gives room to all the remaining substances Kāla or time is a substance

characterised by *vartanā*, i e, continuity, being an accessory cause of change when things themselves are undergoing a change, the moments of time are individually separate like jewels in a heap of jewels Excepting Jīva (soul), Pudgala (matter) and Kāla (time), the remaining substances, namely, Dharma (the principle of motion). Adharma (the principle of rest) and Ākāsa (space) are indivisible and homogeneous wholes Besides Jīva (soul) and Pudgala (matter), the remaining four substances, namely, Dharma, Adharma, Ākāśa and Kāla havs no movement. Dharma, Adharma and a soul occupy innumerable space-points, Ākāśa occupies infinite space-points, and Pudgala or matter has manifold space-point. Though the six substances exist together in the physical space, they exist in fact in their own gunas or qualities or attributes. These various substances fulfil their own functions for the embodied beings which wander in Samsāra suffering the miseries of four grades of existence. The very nature of these substances has been the cause of misery, so one should follow the path of liberation that he might reach that realm other than this Samsāra (15-28).

The condition or state of the self which understands the substances exactly as they are is known as knowledge (29).

Cultivation of that genuine and pure state of the self after fully realizing and discriminating the self and the other (than the self) and after giving up (attachment for) the other, is known as Right Conduct (30).

The devotee of the three jewels will not meditate on any other thing than the self which is an abode of great merits. To identify the three jewels with the self is to meditate on oneself with the condition of liberation in view, and gradually meditating on the self day to day they attain liberation (31-33)

Jīvas have first Darśana which consists in the general comprehension of all the things devoid of particular details. Thus clearly Darśana comes first, and then, in the case of Jīvas, authentic knowledge follows when the particulars or particular details are known The Jīva without any attachment, putting up with pleasures and pains and sunk in the austerity of meditations, becomes the instrument of the shedding of the stock of Karmas. Treating merit and demerit alike (from the point of view of liberation) when the soul is equanimous the fresh influx of Karman is stopped As long as the saint, with no distractions, remains submerged in meditation on the nature of the self, the fresh Karmas are stopped and the stock is being exhausted The old Karmas he destroys, and the fresh ones he does not admit. giving up all attachment he cultivates peace. And Right Faith, Right Knowledge and Right Conduct belong to him who has equanimous peace and to none else, so the great Jina has said. Self-control is possible, where there is peace of mind, seff-control is lost when the Jīvas become the victims of passions. Infatuation, which gives rise to passions, must be given up. Knowledge devoid of attachment and aversion is possible, when one is free from delusion and passions. Those, who understand what is real and what is otherwise, and who are equanimous taking pleasure in their spiritual nature, are happy in this world. An equanimous person has two faults, he destroys his *bamdhu* (meaning brother, also bondage), and makes the world *gahilu* (meaning foolish, also possessed). He has a third fault as well; he leaves his enemy (*sattu*) and becomes engrossed in *para* (enemy, also Paramātman).

There is another fault, being *nikala* (without stains, also without body) he rises up to the top of the earth. And the last fault is that when all the beings are asleep at night, he is awake, and when the world is awake, he sleeps (46*1). He neither speaks nor opens a discussion, he neither praises nor blames anybody; but he realizes equanimous attitude which leads one to liberation. The saint, realized as he has that paraphernalia, pleasures, body, etc, are foreign to his self, has neither attachment nor aversion for (internal and external) paraphernalia, pleasures and body, etc. The great saint feels no attachment and aversion for *vṛtti* and *nivṛtti*, because he knows them to be the cause of bondage (34-52).

Not knowing the causes of bondage and liberation and not realizing Ātman as Right Faith, Knowledge and Conduct, one incurs through delusion both merit and demerit as though they lead one to liberation The soul that does not treat merit and demerit alike suffers misery all along and wanders in the round-of-rebirths being deluded. The wise say that even demerits or sins (*pāpa*) are beneficial, when they immediately give pain and leave the soul free to attain liberation, and even the Punyas are not beneficial when they bestow kingdoms and consequently bring lots of misery. Better court death that leads to self-realization than merits that lead astray. Those that march towards self-realization attain infinite happiness, but others that have missed the same suffer infinite miseries in spite of meritorious deeds. Merits lead to prosperity, prosperity to vanity, and vanity to intellectual perversity which further leads to sin, therefore merits are not desirable (60) Devotion to Gods, scriptures and saints leads one to merit, but never to the destruction of Karman so says venerable Śānti Contempt of the same however necessarily leads to sin whereby one wanders in Samsāra Pāpa leads the soul to hell and sub-human world, Punya to heaven, and the admixture of both to the human world, but when both are destroyed, there results Nirvāna or liberation Worship, self-reprobation and repentance with correction all these bring merit or Punya, so a man of knowledge will not devote himself to these by leaving meditation on the pure and holy Ātman, the embodiment of knowledge (53-65)

A man of impure manifestation of consciousness has no self-control, and his mind is not pure Pure manifestation of consciousness is the best, because it is attended by self-control, character, righteousness, Faith, Knowledge and the destruction of Karman Pure manifestation of consciousness is the Dharma which supports the beings falling in the miseries of four grades of existence Pure manifestation of consciousness is the unique path leading to liberation one that goes astray can never be liberated One may go anywhere and do whatever he likes, but liberation can never be attained unless the mind is pure Auspicious manifestation of consciousness leads to piety, the inauspicious one to impiety, and the pure one, which is free from both, is immune from Karman (66-71)

Dāna (i e., donation, or giving gifts to proper persons, etc.) brings pleasures, austerities bring the status of Indra, but knowledge brings that state of existence which is free from birth and death To know one's self is to get released, otherwise without this knowledge one has to wander in Samsāra Without this knowledge nobody has attained liberation by churning water the hands would not be greasy That knowledge, which is not self-knowledge, is of no avail, and even austerities,

which are not conducive to self-knowledge, are simply painful. In the presence of self-knowledge there is no scope for attachment (*rāga*) darkness cannot spread before the rays of sun For men of knowledge, there is no other object of attachment than the self · so when they realize this reality, their mind finds no pleasure in objects of senses Their mind cannot be concentrated on any other object than the self he who knows emerald (*marakata*) attaches no value to a piece of glass (72-78).

When experiencing the fruits of his Karmas, he who entertains, through infatuation (or delusion), auspicious or inauspicious attitude, incurs Karmas again; and if he has no attachment or infatuation the fresh Karman is not incurred and the old stock is exhausted. Though the highest reality is being studied, even a particle of attachment proves a hindrance. If the self is not realized, study of scriptures and the practice of penances will not rescue anyone. A man studying the scriptures may still remain dull, if his doubts are not cleared, as long as he has not realized pure Paramātman residing in the body. Scriptures are studied for self-enlightenment, and if one has not attained that highest knowledge thereby, is he not a fool? A tour to holy places will not rescue anyone from Samsāra, if he is devoid of Ātma-jñāna (79-85).

There is a vast difference between foolish and wise saints the wise forsake the body realizing the soul to be independent thereof, while the foolish wish to possess the whole world with the pretext of practising various virtues. The foolish take pleasure in their pupils—male and female—and in books, but the wise are ashamed of these knowing them to be the cause of bondage Mat, board (or garment), bowl and male and female disciples attract a monk and carry him astray It is a self-deception, if a saint wearing the emblem of great Jinas pulls out his hair with ashes but does not give up attachment for paraphernalia. To receive desired paraphernalia even after being a monk (with Jina-linga) is to swallow back the vomit. Those monks, who give up the pursuit of liberation for the sake of worldly profit and fame, are burning a temple in fact for a nail The monk who considers himself great because of his possessions never realizes the reality To those who have realized reality no one is great or small all souls are the great Brahman. The devotee of three jewels makes no distinction between souls and souls, whatever bodies they might be occupying. The souls in the three worlds are mutually distinguished by the ignorant, but in omniscience they are of one type All the souls have knowledge as their essence, they are free from birth and death, they are alike with regard to their spatial extent, and they are similar with regard to their characteristics. Darśana and Jñāna are their essential attributes if the mind is enlightened, no distinction should be made between various souls. Those that make no distinction between the (potential) Brahmans in this world realize the pure light of Paramātman By leaving attachment and aversion and (consequently) being established in equanimity (*sama-bhāva*) those that treat all souls alike easily attain liberation The distinction between various bodies should not be attributed to the souls which are essentially characterised by Darśana, Jñāna and Cāritra. Bodies, small or big, are fashioned by Vidhi, i.e., Karman, but the souls are all alike everywhere and always. He who considers friends, foes, himself, others and the rest all

alike knows himself. He who does not realize the one nature of all the souls cannot develop the attitude of equality which is like a boat in the transmigratory ocean The distinction between soul and souls is occasioned by Karman which is not to be identified with the soul and which will be separated from the soul when there is an opportunity All the souls should be treated alike without dividing and without distinguishing them according to Vargas, as is the God Paramātman, so are these three worlds (86-107)

The great saints know what is other than the self and give up their association therewith, because that association distracts their concentration on Paramātman. Association with a person who is not equanimous should be avoided, because that makes him anxious and uneasy Even the good lose their virtues in the company of the wicked fire, for instance, is hammered because of its company with iron. Infatuation does no good, and uniformly it brings misery; so one should get rid of it (108-11).

It is a matter of disgrace that a nude monk with hideous physical appearance should desire for sweet dishes The monk, if he wishes for abundant fruits of his twelve-fold penance, should give up greed for food in thoughts, words and acts To love savoury food and to detest the tasteless one is gluttony that comes in the way of realizing the reality (111 * 2-4)

Moths, deer, elephants, bees and fish are ruined respectively by light, sound, touch, scent and taste so one should not be attached to these (112)

Greed and attachment bring no good, but uniformly they bring misery: so one should get rid of them Fire in the company of Lōha (greed, and also iron) is picked up by a pair of tongs, placed on the anvil and struck by a hammer Sesame seeds, because of Snēha (oil, and also attachment) are sprinkled with water, pressed under feet and crushed repeatedly. Successful and virtuous are those persons who easily swim across, when they have fallen in the pond of youth The great Jinas abdicated their thrones and reached liberation, then how is it that persons who are maintaining themselves by begging should not achieve their spiritual good? The souls wandering in Samsāra have suffered great miseries, and hence by destroying eight Karmas they should achieve liberation The beings cannot put up with a bit of misery then how is it that they can afford to incur Karmas which bring manifold miseries in the four grades of existence? The whole world being entangled in the turmoil foolishly incurs Karman, and not a moment is devoted to the rescue of the self Till the great knowledge, viz, omniscience is attained the soul, suffering misery and infatuated with sons and wives, wanders in millions of births. The souls should never claim ownership over the house, relations and body. they are the creations of Karman as understood from the scriptures by the saints. Thoughts about residence and relations bring no release the mind should be applied to austerities (which bring about the destruction of Karmas) that Mōkṣa might be reached (113-124).

One has to suffer for the sins that one has incurred by killing manifold beings for the benefit of his sons and wives One has to suffer infinitely more pain than that one has inflicted on the beings by crushing and killing them. Harm unto living being leads one to hell and the shelter unto them to heaven, these are the two paths all that are available. one should select whichsoever one likes (125-7)

One should be satisfied with that happiness which entirely depends on one's self; pleasures from external accessories will never remove (further) desires. Ātman should be realized as essentially constituted of knowledge, and there should be no attachment for anything else. If the mental waters are not disturbed by pleasures and passions, the Ātman immediately becomes pure. Of no avail is that Yōga which does not separate the self from others after suppressing or curbing the mind at once. Omniscience cannot be attained by meditating on anything other than the self, the embodiment of knowledge The saints who meditate on Śūnya-pada (a point of meditation devoid of disturbances), who do not identify themselves with anything foreign, who have neither Puṇya nor Pāpa and who populate the (so far) deserted (attitude) and desert the (so far) inhabited (attitude), deserve all respect (154-160).

In response to Prabhākara's question the author says. There, in that meditation, delusion is smashed to pieces and the mind sets into steadiness, when the breath issuing from the nostrils melts back into Ambara When one dwells in the Ambara delusion melts, mental activities are no more, inhalation and exhalation are stopped and even omniscience develops. He who concentrates his mind, which is as extensive as the physical and super-physical space, on the Ākāśa, has his delusion destroyed, and he is an authority to others (161-64).

[Then possibly the pupil speaks in a mood of repentance] The self, the infinite divinity, which is in the body, has not been realized, and it has all been waste to have held the mind in the equanimous Ambara. All the attachments are not given up, the attitude of detachment has not been cultivated, the path of liberation liked by saints has not been understood, severe austerities, which are the essence of self-realization, are not practised, both merit and sin are not consumed, then how can the round-of-rebirths be terminated?

Gifts have not been given to saints, the great Jina is not worshipped and the five great teachers are not saluted then how can the liberation be attained (*śiva-lābha*) (168)?

Successful meditation does not consist so much in closing the eyes, half or complete, as in remaining steady, with the mind undisturbed whereby alone liberation, the best state of existence, is attained If undisturbed concentration is attained, the round-of-rebirths comes to an end, even the great Jina will not achieve Hamsācāra, if he is liable to disturbances and anxieties It is indeed foolish to run after the world and its activities. Brahman who is above all this should be realized, and the mind must be set at rest The mind must be curbed from all the attachments, six tastes and five colours, and then be concentrated on Ātman, the infinite Divinity (165-172)

This infinite Ātman assumes that form in which he is meditated upon like the crystal or Mantra This Ātman himself is Paramātman, but he remains as Ātman because of special Karmas, as soon as the Ātman is realized by himself, then he is Paramātman, the divinity. One should meditate thus I am the same as Paramātman, the embodiment of knowledge and the infinite divinity, and the Paramātman is myself. Like the colours reflected in a transparent crystal all the Karmic associations are different from the nature of Ātman By nature, like crys-

tal Ātman is pure, the dirty appearance of the body is mistaken for that of the soul. The body should not be considered as red, old and worn out, when the clothes are red, old and worn out. Similarly red colour, old age and destruction of the body have nothing to do with the soul As clothes are separate from the body so body is separate from the soul. Body is the enemy of the soul, because it produces miseries, then he is a friend who destroys this body. It is indeed a great gain if the Karmas, which are to be made ripe for operation and to give fruit, become automatically ripe and exhausted If the mind cannot bear harsh words, meditate on the Para-Brahman whereby the mind might be set at rest. Beings that are averse to their spiritual welfare wander in the round-of-rebirths pursued by Karmas, what wonder then, if they escape from Samsāra when they establish themselves in themselves. If others take pleasure in finding faults with you, then consider yourself as an object of pleasure for others, and give up anger. The monks, if they are afraid of misery, should not entertain any anxiety, for even a bit of it, like a subtle nail, necessarily causes pain There should be no anxiety even for Mōksa, for anxiety will not bring Mōksa. that which has bound the soul will rescue it. Those that sink in the great lake of meditation have their souls rendered pure, and the dirt of round-of-rebirth is washed off. Elimination of all the mental distractions is called the great meditation (Parama-samādhi), the saints, therefore, give up all the auspicious and inauspicious attitudes. Though severe penances are practised and though all the scriptures are understood, the 'Śāntam Śivam' is not realized, if the great meditation is not practised. Realization of Paramātman cannot be accomplished, if meditation is not practised after destroying pleasures and passions If the Parabrahman is not realized through great meditation, one has to wander infinitely suffering the miseries of Samsāra The omniscient have said that the great meditation is not achieved unless all the auspicious and inauspicious attitudes are annihilated The Ātman becomes Arahanta when all the mental distractions are stopped, and when, being on the path of liberation, the four (Ghātiya) Karmas are destroyed Ātman becomes Arahanta, necessarily full of supreme bliss, who continuously knows the physical and super-physical worlds through omniscience. That Jina who is omniscient and whose nature is supreme bliss is the Paramātman, the very nature of Ātman The Jina who is separate from all the Karmas and blemishes should be understood as the very light of Paramātman. The great saint, Jina, who possesses infinite revelation, knowledge, bliss and strength is the great light. It is the great and pure Jina, the Paramātman, that is variously designated as Parama-pada, Hari, Hara, Brahman, Buddha and the great Light The Jina, when he is absolutely free from Karmas through meditation, is called the great Siddha (173-201).

Siddha represents self-realization. he is the brother of three worlds; and his nature is eternal happiness He is not accessible to births and deaths, he is free from the miseries of the four grades of existence, and he is free and blissful being an embodiment of absolute revelation and knowledge (202-3).

The saints that sincerely study Paramātma-prakāśa overcome all delusion and realize the highest reality. The devotees of this Paramātma-prakāsa attain that spiritual light which enlightens the physical and super-physical worlds. Those that daily

meditate on Paramātma-prakāśa have their delusion immediately smashed, and they become the lords of three worlds The competent students of Paramātma-prakāśa are those who are afraid of the miseries of Samsāra, who abstain from the pleasures of senses, whose mind is pure, who are devoted to Paramātman, who are intelligent in self-realization and who wish to obtain liberation (202-9).

This text of *Paramātma-prakāśa*, which is composed not (much) minding the rules of grammar and metrics, if sincerely studied, destroys the misery of the four grades of existence The learned should not mind here the merit or otherwise of repetition, ideas are repeated for the sake of Bhaṭṭa Prabhākara The learned, who have realized the highest reality, should forgive the author for whatever is said here, reasonable or otherwise (210-12)

He attains liberation when flashes forth in his mind that Highest Principle, which, as an embodiment of knowledge, is meditated upon by great saints, which having no body dwells in the bodies of embodied beings, which is an embodiment of celestial knowledge, which deserves worship in three worlds, and which represents liberation

Glory to that blissful omniscience which is a celestial embodiment of effulgence to those that have attained the highest status, which is a celestial and liberating light in the minds of great saints, and which cannot be obtained here by people who are given to pleasures of senses (213-14).

d) CRITICAL ESTIMATION OF P-PRAKĀŚA

OCCASION OF COMPOSITION AND REFERENCE TO SOME HISTORICAL PERSONS — Basing our conclusions on Brahmadēva's recension of the text, we find it definitely stated that P-*prakāśa* was composed by Yōgīndu in response to some questions of Bhatta Prabhākara (I 8, II. 211) Once Bhatta Prabhākara is addressed by name (I 11) and often as *vaḍha* (= *vatsa* according to Brahmadēva) and *Jōīya* (*yōgin*), and there are some indirect references to him as well which are made clear by Brahmadēva (I 104, II 1) Beyond that he was a pupil of Yōgīndu, we know nothing about Bhatta Prabhākara Bhaṭṭa and Prabhākara are not two different names of two separate individuals as Pt. PREMI passingly implied,[1] but it is one name as Bhatta-Prabhākara, Bhaṭṭa being possibly a title To quote a parallel case, Akalanka, the author of *Śabdānuśāsana*, (1604 A D) a Kannaḍa grammar, is uniformly known as Bhaṭṭākalanka Bhaṭṭa Prabhākara's questions and Yōgīndu's address to him indicate that he was a Jaina pupil, necessarily a monk, of Yōgīndu, and his name has nothing to do with Prabhākara Bhatta (c. 600 A D), the famous Pūrva-Mīmāmsā philosopher. Besides the names of Yōgīndu and Prabhākara, the text quotes the opinion of one Ārya Śānti that devotion to gods, scriptures and saints leads to merit but does not destroy Karmas (II 61) Q-gloss modifies that name as Śāntanandācārya, while K-gloss[2] takes it as Śāntināthaṁ No doubt, Śānti is the name of some early author, but in the absence of any more information he cannot be identified with known authors whose names begin with Śānti.

1 MDJG, vol XXI, p 17 of the Introduction

2 For remarks on these Glosses see below the section on the Commentaries on P-*prakāśa*

The Aim of Writing this Work and how far Fulfilled.—As the text stands, Bhatta Prabhākara complains that he has suffered a lot in Samsāra, and he wants that light which would rescue him therefrom. Yōgīndu first analyses the subjective personality, indicates the need of realizing Paramātman, and gives some symbolical descriptions of mystic-religious experience Then he explains to him the meaning of liberation, its fruit and its means. Discussing the means he gives many moral and disciplinary lessons with illustrations What was the need of Bhatta Prabhākara is the need of many an aspiring soul, and as the title indicates and as the contents show, this work really sheds light on the problem of Paramātman in a popular manner.

Method and Manner of Subject-treatment, etc.—As Brahmadēva's text shows, the work is definitely divided into two parts by the author himself in response to two questions of Prabhākara . first, about Ātman and Paramātman (I. 8-10), the second, about Liberation and its means (II 2). The first section is built more compactly than the second of which only portions here and there are compact (for instance II. 11-30), but the major portion of it is loosely built with repetitions and side-topics. At times the author himself raises certain questions and answers them by the application of various view-points (see for instance I. 50-54) In some places he shows the tendency of mechanically building the verses with a few words changed (see for instance I. 19–22, I. 80–81 and 87-91, II 113 and 115, 178-9) *P.-prakāśa* is full of verbal repetitions of which Yōgīndu is quite aware, and he explains his position that he had to say things repeatedly for the sake of Bhaṭṭa Prabhākara (II 211). Repetitions have a dicided value in works of meditational character. There is no question of one argument leading to the other and thus arriving at a conclusion as in logical works. But here the author has at his disposal a capital of ideas, moral and spiritual, and his one aim is to create taste for these ideas in his readers So he goes on repeating them in different contexts, at times with different similes, to make his appeal effective Brahmadēva also defends this repetition by saying, '*atra bhāvanāgranthē Samādhiśatakavat*[1] *punaruktadūsanam nāsti*', etc. and further welcomes it as beneficial (see his remarks on II. 211)

Similes and their Use.—A moralist always uses similes, metaphors and illustrations in his discourses to make his lessons very effective . and if these are drawn from every-day life the readers and hearers feel all the more convinced. That is why Dṛṣṭānta plays an important part in the syllogism of Indian logic A mystic, by the very nature of his subject, has to use all these more necessarily than a theologian, a moralist or a logician. A mystic attempts to convery to his hearers and readers the glimpses of the incommunicable realization which he himself has experienced. If mystics differ in their modes of expression and methods of exposition, it does not invalidate their experience. but it only proves that this transcendental experience cannot be rightly, and oftentimes adequately, expressed in words. The mystic visions are always symbolically put This explains very well why works on mysticism are full of parables, similes, metaphors and illustrations Yōgīndu cannot be an exception to this, as he combines in himself a moralist and a mystic.

1 It is a Sanskrit work of Pūjyapāda, its influence on P.-prakāśa is discussed below.

The Great meditation, for instance, Yōgīndu compares with a lake (II. 189), and the vision of Paramātman is like that of a swan on the lake-surface (I 122), Once the mystic vision is likened to the light of sun in a cloudless sky (I 119) Ātman is said to imitate a lame man and it is Vidhi or Karman that leads him everywhere (I 66). Body is compared once with a temple, once it is called a tree covered with skin . and once it is likened to filth-house (I. 33, II. 133, 149). Family life is called a trap decorated by Death (II. 144). Twice he treats creeper as an object of comparison . when he compares it with Samsāra (I. 32) its extensive growth is the common property, and when he compares it with knowledge (I. 47) the common property is that both of them need some support knowledge being a transitive process needs an object of knowledge. A passionate heart is compared with a mirror of soiled surface (I. 120) Sometimes he develops a Dṛṣṭānta taking advantage of a word with double meaning (*lōha*=greed and iron, *snēha*=attachment and oil), so a greedy man and a man of attachment suffer like iron on the anvil and like sesame seeds in the mortar (II 112-14) Senses are likened to camels (II. 136), and the author notes the cases of moth, deer, elephant, bees and fish that suffer because of their excessive attachment for respective senses (II 112) Some of his Dṛṣṭāntas are very vivid and appealing in I 121 he says that Brahman and woman cannot occupy the same heart, for two swords are never accommodated in one and the same scabbard, in II. 74 he puts that without real knowledge liberation cannot be attained, for the hand does not become oily, i e, besmeared with butter, by churning water. The last simile is used by Basavanna[1] also in a similar context

STYLE OF P.-PRAKĀŚA —Barring the repetitions due to which this work, as an academic treatise, gives tiresome reading, it is composed uniformly in an easy and vivid style. In spite of the Jaina technicalities used here and there (especially II 12-16, etc.) there is a popular flavour about all his discussions What strikes one is his earnest and spiritualistic enthusiasm and his sincere desire to help Bhaṭṭa Prabhākara, and consequently the readers of *P.-prakāśa* in general, to get out of this Samsāra Most of his utterances are of an objective nature, and as in the Vacanas of Basavanna[2] and others we do not find here personal complaints and contemporary social and religious touches. At times but rarely Yōgīndu is obscure, and his statements require some additional words for a correct interpretation (I. 43, II 162, etc). Not very successfully he uses some words with double meaning to convery significant sense out of apparent contradiction (II. 44-46) Indeed P.-*prakāśa* gives a refreshing reading for a believer, and that is why it has a strong hold on the minds of Jaina monks Nowhere the author tries to parade his learning;

1 Many of his Vacanas, generally addressed to his personal deity Kūdala Sangamadēva, are included in *Vacanaśāstrasāra*, vol I, ed by F G HALAKATTI, Belgaum 1923 Recently a small book, *Sayings of Basavanna*, is published from Gadag, it contains the Kannada text of some selected sayings with an English rendering by M V IYENGAR The Vacana referred to above runs thus "Chew the bamboo leaf, all you get is the chewing itself and no juice Churn water, all you get is the churning and no butter Spin sand, all you have is to spin merely, you get no rope Bend to gods other than God Kudala Sangama, you have merely hurt your hand by pounding much bran' The simile of pounding bran is found also in *P-prakāśa* II 128

2. See *Vacanaśāstrasāra* mentioned in the above note

and throughout the work he takes the reader into his confidence and sincerely preaches in a homely manner without much arguing. The writer, with a characteristic modesty, requests the reader not to mind his metrical and grammatical slips (II 210-12)

METRES IN P.-PRAKĀŚA.—A metrical analysis of 345 verses in Brahmadēva's recension shows that five are gāthās (I. 65*1, II. 60, 111*2, 111*3 and 117), one is a Sragdharā (II 213), one is a Mālinī (II 214) and their dialect is not Apabh., one is a Catuspādikā (II. 174), and the remaining 337 verses are dōhās. This name does not occur in *P.-prakāśa*, but in *Yōgasāra*, the other work of Jōīndu, the word dōhā is used twice (Nos. 3 & 107). *Yōgasāra* contains 104 dōhās, two Sōrathas (Nos. 38 & 44) and one Caupāī (No 39) Both the lines of a dōhā are of uniform constitution, each line is divided into two parts with a definite metrical pause intervening, and an objective scanning of a line shows almost uniformly that the first part contains 13 mātrās and the second 11 But when we read the dōhā, or try to sing it, it appears that we need 14 mātrās, the last mātrā of a part being necessarily lengthened. So it would be more accurate to state that each line of a dōhā contains 14 and 12 mātrās with a definite pause after the 14th mātrā. *P.-prakāśa*, however, shows 31 cases[1] in all where the first part of the line has 13 mātrās even when the last syllable is long. In the light of Virahānka's definition, noted below, one will have to accept that some syllable is to be lengthened in these lines. That the dōhā line really contains 14 and 12 mātrās is clear from the following definition given by Virahānka[2]

तिण्णि तुरगा णेउरओ[3] वि-प्पाइक्का कण्णु ।
दुवहअ पच्छद्धे वि तह वद लक्खणउ ण अण्णु ॥ IV. 27 ॥

Remembering the technical terms of Virahānka that *turamga* = 4 mātrās, *nēura* = one *guru*, *pāikka*=4 mātrās and *kanna* = two *gurus*, the definition prescribes 14 and 12 mātrās for a dōhā-line Both the lines have the same structure, and often *e* and *o* are short in Apabh thus an objective scanning of even this illustrated dōhā shows 13 and 11 mātrās. So Virahānka means that a dōhā line has really 14 and 12 though in writing it might show 13 and 11 mātrās. There are other later metrical works like *Kavidarpana* (II. 15), *Prākṛta Paingala* (I. 66 etc), *Chandahkōśa* (21) etc, which plainly state that a dōhā-line contains 13 and 11 mātrās. Hēmacandra, however, takes 14 and 12 mātrās. This means that Virahānka and Hēmacandra take into account the acoustic effect of the flow of a dōhā-line, while others adopt the objective scanning That dōhā is pre-eminently an Apabh metre is attested by the facts that Virahānka composes his illustration in Apabh. and that Rudrata composes his illustrations of ślēṣa of Sanskrit and Apabh. in dōhā metre The two lines of dōhā exhibit rhyme at their close even in Sanskrit as seen from Rudrata's verses[4] The etymology of the word dōhā needs some reflection Jōīndu, we have seen, calls it dōhā, but Virahānka

1 See I 27c, 32c, 36a, 53c, 61a, 68c, 73a, 77c, 79c, 85a, and 115a, II 59a, 69a, 73c, 100c, 103c, 125a, 126a, 127c, 136a, 137c, 138a, 147a, 162a, 166a, 187c, 188a, 190c, 192a, 194a and 207a

2 H D VELANKAR *Vṛttajātisamuccaya* of Virahānka *JBBRAS* 1929 and 1932, *Chandahkōśa* in the appendix to his paper 'Apabhramśa Metres' in the *Journal of the University of Bombay*, Nov 1933, *Kavidarpana* in the *Annals* of the B O R I 1935.

3 In view of the Nom Sg termination in Apabhramśa, we expect the reading *nēüraü*

4 *Kāvyālankāra* IV 15 and 21

writes its name Duvahaa. If dōhā (in Hindī, Rājasthānī, Dūhā) has a Sanskritic origin, it might be derived from the word *dvidhā* indicating thereby i) that a line of dōhā is definitely divided into two parts, or ii) that in dōhā metre the same line occurs twice Virahāṅka appears to favour the second when he says *dō pāā bhannai duvahaü* (II. 1) So far as we know, Virahānka, whom Prof H. D. VELANKAR puts earlier than 9th century A.D, is the earliest metrician to define dōhā. Later metricians have given some varieties of dōhā as well

ECLECTIC CHARACTER OF P-PRAKĀŚA—Unless there is temperamental handicap, the spiritualistic mystics, as a class, have a very tolerant outlook, and 'it is thus', as Prof RANADE puts it 'that the mystics of all ages and countries form an eternal Divine Society'[1] They may weave out their mysticism with the threads of any metaphysical structure but they always try to go behind the words and realize an unity of significance Yōgīndu is a Jaina mystic as it is clear from the opening Mangala and other references, and from the technical details adopted by him it is seen that he bodily accepts Jaina metaphysics, especially the Jaina concepts of Ātman, Karman, their relation in the light of other substances, Paramātman, etc But his catholicity of outlook has given an eclectic touch to his work and almost a non-sectarian colour to most of his utterances. Intellectual tolerance is seen at its best in Yōgīndu. Vēdāntins claim that the Ātman is all-pervading (*sarvagata*), Mīmāmsakas say that the soul in liberation exists without cognition, the Jainas take the soul to be of bodily size, and Buddhists say that it is Śūnya (I. 50, etc). Yōgīndu never feels offended by this variety of conflicting views In the light of Jaina metaphysics and with the help of Nayas he goes behind the words and notes their significance The interpretations offered by him may not be accepted by those respective schools, but this way of approach brings before us the personality of Yōgīndu as a patient mystic with a tolerant outlook. Yōgīndu would only smile at polemic logicians like Dharmakīrti, Akalanka Śankara, etc, and pity them that they have in vain wasted their words and energies by raging a warfare of mutual criticism for centuries together As contrasted with this attitude, Saraha, a Buddhist mystic, who has many ideas common with Yōgīndu, severely attacks the practices of nude Jaina monks[2] Yōgīndu holds a definite conception of Paramātman, but never does he insist on a particular name thereof. Thus with a non-sectarian spirit he designates his Paramātman as Jinadēva, Brahman, Para-Brahman, Śānta, Śiva, Buddha, etc, (I. 17, 26, 71, 109, 116, 119, II 131, 142 200, etc) Then very often he has harnessed non-Jaina terminology to serve his purpose, and here we find the echoes of many patent concepts of other systems of Indian philosophy I shall note here only a few glaring cases In I. 22 he uses many Tāntric terms like Dhāranā, Yantra, Mantra, Mandala, Mudrā and says that the Paramātman is beyond the predication of these His way of expression in I. 41 and II 107 approaches very near that of Vēdānta, and II 46* 1, which is considered as interpolatory by Brahmadēva and other Mss, reminds us of a similar verse in *Gītā* (2 69) Jainism and Sāmkhya

1 BELVALKAR & RANADE History of Indian Phil, vol VII, *Mysticism in Maharashtra*, Preface, p 2

2 M SHAHIDULLA *Les chants mystiques de Kāṇha et de Saraha*, *Dōhākōśa* of Saraha verses 6 9

have many points of similarity,[1] and our author with the help of Niścaya-naya compares Ātman with a lame man and delegates all activity to Karman which is called Vidhi here (II. 65-66)[2] In II. 170 the word Hamsācāra is used, and Brahmadēva takes Hamsa to mean Paramātman, this reminds us of some Upanisadic passages where Hamsa is used in the sense of Ātman and Paramātman[3] It may be noted here passingly that one of the mystic vision of Paramātman according to Yōgīndu is that of a swan on the surface of lake. This work, leaving aside a few groups of verses that give technical details of Jaina metaphysics, can be read with devotion by all students of mysticism who want to raise their individuality to a higher plane of divinity.

YŌGĪNDU'S PLACE IN JAINA LITERATURE INFLUENCE OF EARLIER WORKS, ETC., ON HIM.—A mystic is not necessarily a man of learning, and further he is not a professional writer trained for that purpose with years' grounding in grammar, logic, etc The experience of self-realization forces speech out of him at the sight of suffering humanity, and he goes on expressing himself not minding the rules of grammar, etc So it is not without significance that Yōgīndu selects Apabhramśa language, the popular speech of his day, ignoring Sanskrit and other Prākrits[4] which were used in learned works, and this is exactly what is done by some of the later mystics of Mahārāstra and Karnātaka. Jñānadēva, Nāmadēva, Ekanātha,[5] Tukārāma and Rāmadāsa proudly expressed their experiences in Marāthī and Basavanna and scores of Vīraśaiva Vacanakāras in Kannada,[6] so that they might be understood by a larger number of people What earlier authors expressed in Prākrit and Sanskrit Yōgīndu puts in a popular manner in a popular dialect of his time It is to Kundakunda and Pūjyapāda, so far as I have been able to study earlier Jaina works, that Yōgīndu is greatly indebted. A few agreements might be noted here. Yōgīndu's discussion of three Ātmans (I. 121-4) closely agrees with that in *Mōkkhapāhuda*[7] 4-8. The definitions of Samyagdrsti and Mithyā-drsti (1.76-77) almost agree with those given by Kundakunda in *Mōkkhapāhuda* 14-5, and rightly indeed Brahmadēva quotes those gāthās in explaining these dōhās. Besides, the following parallels also deserve notice *Mōkkha-pāhuda* 24 & *P-prakāśa* I. 86, *Mp* 37 & *Pp* II (partly), *Mp*. 51 & *Pp*. II. 176-77, *Mp*. 66-69 & *Pp*. II 81, etc It is not without significance that Śrutasāgara in his Sanskrit commentary on *Mōkkhapāhuda*, etc. quotes many dōhās from *P-prakāśa* though this may not have historical justification A closer comparison would reveal that Yōgīndu has inherited many ideas from Kunda-

1 A N UPADHYE *Pravacanasāra* (RJŚ), Intro p 63 etc

2 This is the famous Sāmkhya analogy, see *Sāmkhyakārikā* 21 & 62

3 See for instance *Śvētāśvatarōpanisad* i 6, iii 18, vi 15

4 The two concluding verses are not in Apabh, but I think they are composed by Yōgīndu himself.

5 How proudly and confidently Ekanātha says

mājhī Marāṭhī bhāṣā cōkhadī |
Para-Brahmī ͜ phalalī gādhī ||

6 These Vacanas are beautiful specimens of Kannada prose They are simple and homely as distinguished from the classical prose passages in earlier Campū works

7 Ed *Ṣaṭ-Prābhṛtādi-samgraha*, MDJG, vol XVII pp 304-379 This ed is accompanied by Śrutasāgara's Sk commentary on six Pāhuḍas

kunda of venerable name. Turning to *Samādhiśataka*[1] of Pūjyapāda, *P.-Prakāśa* agrees with it very closely, and I feel no doubt that Yōgīndu has almost verbally followed that model For want of space I could not quote the parallel verses here, but I give only references from both the works that have close agreement *Samādhiśataka* 4-5 & *P.-prakāśa* I. 11-14, *Sś* 31 & *Pp* II 175, I. 123*2, *Sś* 64-66 & *Pp* II. 178-80 (very close agreement), *Sś*. 70 & *Pp* I 80, *Sś* 78 & *Pp*. II 46*1, *Sś*. 87-88 & *Pp* I. 82 (amplified), etc. There are many common ideas besides these close agreements But there is a vast difference between the styles of Pūjyapāda and Yōgīndu Pūjyapāda is a grammarian, and we know, as the popular saying goes, that a grammarian is as much happy on the economy of words as on the birth of a son Pūjyapāda is concise in his expressions, chaste in his language and precise in his thoughts, but Yōgīndu's style, as seen above, is full of repetitions and general statements. The very virtues of Pūjyapāda have made his work very stiff, and it can be now studied only by men of learning Perhaps Yōgīndu thought of propounding in a popular language and manner the important ideas of *Samādhiśataka* which, being written in Sanskrit often in sūtra-style, could not be understood by all. Yōgīndu's work appears to have attained sufficient popularity, and commentators like Jayasēna, Śrutasāgara and Ratnakīrti quote from his works.[2] Passingly I might note here that there are some close similarities between *P.-Prakāśa* and *Tattva-sāra*[3] of Dēvasēna *Pp* II. 38 & *Ts* 55, *Pp* II. 79-81 & *Ts* 51-53, *Pp* II 97-8 & *Ts* 37-8, *Pp* II. 156 & *Ts* 40, *Pp* II 183 & *Ts*. 50 Here and there Dēvasēna shows Apabhramśa influence in his works, he has put some Apabhramśa verses in his *Bhāvasamgraha*,[4] and he uses words like *bahirappā* (*Ts* 40) in spite of the fact that he opens *Tattvasāra* with a slightly different division For these reasons and in the light of the context, I think, it is Dēvasēna that follows Yōgīndu and not otherwise

YŌGĪNDU, KĀṆHĀ AND SARAHA.—Kānha and Saraha are Buddhistic mystico-moralists Their works belong to the later phase of Mahāyāna Buddhism, especially Tāntricism, and they have some common traditions with Śaivite Yōgins[5] Dr. M. SHAHIDULLA puts Kānha about 700 A D., while Dr. S. K CHATTERJI puts him at the end of the 12th century Saraha lived about 1000 A D.[6] *Dōhākōśas* of these two authors breathe the same spirit as that of *P.-prakāśa* Unlike *P.-prakāśa* they are not uniformly composed in dōhās, but they have a variety of metres, though they are called *Dōhākōśa* Excepting a few peculiarities, which might be due to local influences, their Apabhramsa is similar to that of Yōgīndu though forms here and there show some advancement towards simplification Mystico-moralists have often inherited a common stock of ideas and terminology which appear and re-appear in the mystical works of different religions The terms of address Vadha, Putta, etc, are found in

1 Ed SJG, vol I Bombay 1905, pp 281-296

2 Jayasēna in his commentaries on *Pañcāstikāya* and *Samayasāra*, Śrutasāgara on Six-pāhudas and Ratnakīrti on *Ārādhanāsāra* of Dēvasēna (MDJG, vol VI)

3 Ed MDJG, vol XIII, pp 145-51

4 Ed MDJG, vol XX

5 S K CHHATTERJI *The Origin and the Development of the Bengali Language*, Intro pp 110-23

6 M SHAHIDULLA *Les chants mystiques de Kāṇha et de Saraha*, Paris 1928 pp 28, 31 etc

these texts as well Kānha and Saraha very often mention their names in their verses, thus stamping them with their individualities This is conspicuously absent in the verses of Yōgīndu. Marāthā saints like Tukārāma have mentioned their names like this, and the Śaivite Vacanakāras of Karnātaka have mentioned their *mudrikās* for instance, the *mudrikā* of Basavanna is Kūdala-sangama-dēva, that of Gangamma is Gangēsvaralinga and so forth Especially the *Dōhākōśa* of Saraha has many ideas, phrases and modes of expression common with *P.-prakāśa.* I note here a few parallels selected at random *P.-prakāśa* I 22 & *Dōhā-kōśa* of Saraha 25; *Pp.* II 107 & *Dk.* 28, *Pp* II. 112 & *Dk.* 73, *Pp.* 161-62 & *Dk* 48, *Pp.* II. 163 & *Dk* 32, *Pp.* II. 174 & *Dk* 107. Also compare *Pp.* & *Dk.* of Kānha 10, *Pp.* I. 22 & *Dk.* 28.

e) PHILOSOPHY AND MYSTICISM OF P.-PRAKĀŚA

1. THE TWO POINTS OF VIEW VYAVAHĀRA AND NIŚCAYA, OR PRACTICAL AND REALISTIC —The Ātman is really Paramātman (I 46). It is true from the ordinary or practical point of view that the Ātman, because of Karmic association, undergoes various conditions (I 60), but from the real point of view, upheld by the great Jinas, the Ātman simply sees and knows Ātman does not bring about bondage and liberation which are caused by Karman for him (I 64, 65, 68) Ātman is omniscience, and every other predication about him is true from the practical point of view (I. 96) Really speaking Ātman himself constitutes Right Faith, Knowledge and Conduct which are ordinarily stated as the means of liberation (II. 12-14, 28, etc).

AUTHOR'S USE OF THESE POINTS OF VIEW —It is a patent fact from the history of Indian literature that very often the commentator is a better authority to enlighten us on the contents of a text, howsoever misleading and fantastic his etymological explanations might be. What is true in the case of Sāyana on *Ṛgvēda* is much more true in the case of Brahmadēva on *P.-prakāśa.* In explaining the text Brahmadēva has repeatedly taken resort to Niścaya and Vyavahāra points of view. It is just possible that he might have exaggerated some other subtle differences, but that such a distinction is accepted by Jōindu himself is clear from the above paragraph. So we cannot ignore these two points of view in studying *P.-prakāśa.*

NECESSITY OF SUCH POINTS OF VIEW —Taking a synthetic view Dharma or Religion in India embraces in its connotation on the one hand spiritual and transcendental experience of a mystic of rigorous discipline and on the other a set of practical rules to guide a society of people pursuing the same spiritual ideal.[1] It is this aspect of the situation that necessitates such points of view, and in Jainism, whose approach to reality is mainly analytical, they occupy a consistent position Vyavahāra viewpoint refers to the loquacious level of rationalism, while Niscaya refers to intuitional experiences arising out of the deeper level of the self. According to Jainism a householder and a recluse have their spheres dependent on each other and supplementing each other's needs with the ultimate spiritual realization in view, so are Vyavahāra

1 Amṛtacandra, in his Commentary on *Samayasāra* 12, quotes a beautiful verse from an unknown source which indicates the relative importance of these view-points ·

jaï Jiṇamayaṁ pavajjaha tā mā vavahāra-ṇicchayĕ muyaĕ |
ekkĕṇa viṇā chijjaï titthaṁ aṇṇĕṇa uṇa taccam ||

This very verse is quoted by Jayasēna with some dialectal difference on *Samayasāra* 235 (RJS Ed. p 328)

and Niścaya points of view. Just as every house-holder submits himself to Sannyāsa or renunciation and realizes his spiritual aim, so ultimately Vyavahāra is discarded in favour of Niścaya [1]

SIMILARITIES ELSEWHERE —*Mundakōpaniṣad* (I. 4-5) says that there are two kinds of knowledge , Aparā vidyā and Parā vidyā ; the former consists in the knowledge of Vēdas and the latter in the apprehension of Imperishable Brahman. This distinction amounts to the difference between intellectual and intuitional apprehension of reality, and can be favourably compared with the above points of view Buddhism accepts the distinction of partial truth (*samvṛti-satya* or *vyavahāra-satya*) and absolute truth (*paramārtha-satya*)[2] Śankarācārya too often appeals to Vyavahāra and Paramārtha points of view Echoes of such a distinction are seen in some modern definitions of religion of which WILLIAM JAMES recognizes two aspects, viz., institutional and Personal [3]

THEIR RELATIVE VALUES —Vyavahāra view-point is useful and essential so far as it leads to the realistic view-point Vyavahāra by itself is insufficient and can never be sufficient The simile of a cat can serve our purpose as long as we have not seen the lion. As to their relative value Amṛtacandra nicely puts it thus Alas, the Vyavahāra point of view may be perchance a support of the hand for those who are crawling on the primary stages of spiritual life, but it is absolutely of no use to those that are inwardly realizing the object, the embodiment of sentiency, independent of anything else [4]

2. THREE ASPECTS OR KINDS OF ĀTMAN —Ātman is of three kinds External (*bahirātman*), Internal (*antarātman*) and Supreme (*paramātman*) It is ignorance to take the body for the soul So a wise man should consider himself as an embodiment of knowledge distinct from the body, and thus being engrossed in great meditation should realize Paramātman It is the Internal by leaving everything External that becomes Supreme (I 11-15)

THE THREEFOLD INDIVIDUALITY —The subjective personality demands as much patient study from a mystic as the objective existence from a scientist. A mystic projects his process of analysis inwards, and therein he realizes the reality of his self by eschewing everything else that has a mere appearance of it Taking the individual for analysis what is more patent or what strikes an observer is his physical existence, his body , but the real individual is not this body Body is merely a concrete figuration temporarily acquired by the soul or spirit , it is merely the external of the individuality. To realize the individuality one has to go inwards and try by the process of meditation to apprehend the sentient personality, which is the internal individuality. There is a huge multitude of internal spirits, the destiny of each determined by the Karman which is crippling its abilities When all the Karmas are completely destroyed by

1 In early Jaina literature, both canonical and pro-canonical, this distinction is already accepted (see my Intro to *Pravacanasāra* p 86 and foot-notes) Sometimes Yōgīndu uses the word Paramārtha for Niścaya which word is already used by Kundakunda in his *Samayasāra* 8

2 ERE IX, p 849, X p 592 , DASGUPTA *A History of Indian Phil*, vol II, p 3 etc

3 *The Varieties of Religious Experience*, p 28

4 Samayasāra-kalaśa on *Samayasāra*, 12

penances, the Ātman, the internal individual, reaches the plane of supreme individual, eternal and characterised by infinite knowledge and bliss. Supreme individuality is a type, a level of spiritual freedom The various Ātmans retain their individualities even when they reach this level there is no question of the loss of individuality any time. The body is not Ātman, and every Ātman when absolutely free from Karman, becomes a Paramātman which condition is the culmination of spiritual evolution never to revert. This three-fold division is based on the idea that spirit and matter are two independent categories though associated with each other since eternity

EARLIER AUTHORS ON THIS DIVISION.—Yōgīndu is not the first to give this division. In many of his passages Kundakunda (c. beginning of the Christian era) has this division in view which is discussed by him in his *Mōkkhapāhuda*[1] Then Pūjyapāda (c last quarter of the 5th century A D) discusses this very subject in his *Samādhiśataka* in a very lucid manner.[2] Then many of the later authors like Amṛtacandra, Gunabhadra, Amitagati etc., have always this division in view in their discussions about Ātmajñāna

COUNTERPARTS ELSEWHERE—The doctrine of Ātman plays an important part in Upanisads, though it is conspicuously absent in earlier stages of Vedic literature. Outside the circle of the priests, who devoted all their energies to sacrificial ritual, there was a class of hermits and ascetics who devoted much of their time to this Ātmavidyā for which great zeal is shown in Upanisads and later literature. An earnest search after Ātman was instituted, and we find various attempts to analyse the individuality. It is in the Upanisadic texts of Group Three that a serious pursuit of Ātmavidyā, i.e., the introspective knowledge of Ātman, is seen[3] *Taittirīyōpanisad* speaks of five sheaths, each called an Ātman, one within the other Annarasamaya, constituted of food-essence Prānamaya, constituted of vital breath, Manōmaya, constituted of thought, Vijñānamaya, constituted of consciousness, and Ānandamaya, constituted of bliss. Then *Kathōpanisad* (I iii, 13) enumerates three kinds of Ātman, Jñānātman. Mahadātman and Śāntātman possibly with Sāmkhya terminology in view. DEUSSON, with *Chāndōgya* 8. 7-12 in view, deduces three positions of the Ātman· the corporal self, the individual soul and the supreme soul. More than once Upanisadic passages distinguish the body from the soul The distinction of Jīvātman and Paramātman in Nyāya Vaiśēsika is quite famous Coming to later period, Rāmadāsa speaks of four kinds of Ātman· Jīvātman, one limited to the body, Śivātman, one that fills the universe, Paramātman, one that fills the space beyond universe, and Nirmalātman, one who is pure intelligence without spatial connotation and without taint of action. but all these, according to Rāmadāsa, are ultimately one.[4]

3. SPIRITUAL KNOWLEDGE—Knowledge of Ātman, when achieved, puts an end to the round-of-rebirths (I. 10, 32) Everything that is foreign must be given up, and Ātman must be known by Ātman whereby Karman is destroyed (I. 74, 76)) By meditating on the pure Ātman liberation is immediately attained. Without self-realization study of scriptures and practice of penances are of no avail. When the self is known,

1 Ed MDJG, vol XVII, pp 304-79, gāthās 5-8 etc
2 Ed SJG, vol I, pp 281-96
3 BELVALKAR & RANADE *History of Indian Phil*, vol II, p 370, also p 135
4 Ibidem, vol VII, *Mysticism in Maharashtra*, p 386

the whole world is known reflected in the self (I. 98, etc). This knowledge of the self, as an embodiment of knowledge, destroys Karman and leads to infinite happiness (II. 76, 158, etc.)

NATURE OF ĀTMAN OR SPIRIT —Ātman, though dwelling in the body, is absolutely different from the body clothes are not the body, so body cannot be the spirit (I 14, 33, II. 178, etc) Ātman is nothing but sentiency (I. 92) Of the six substances *Jīva* or soul is the only sentient entity it is non-concrete (*amūrta*), an embodiment of knowledge and of the nature of great bliss (II. 17-8, I. 73) Ātman is eternal and uncreated though undergoing different modifications (I. 56). Ātman is a substance, Darśana and Jñāna are his qualities, and the conditions in the four grades of existence are his modifications occasioned by Karman (I 58) Ātman is like a lame man. It is Vidhi or Karman that sets him in motion (I. 66). It is the presence of the soul in the body that is the spring of activity of senses (I 44) Birth, death, disease, sex, caste, colour, etc, belong to the body and not to the soul which is really ageless and deathless (I 70, etc) Ātman is omnipresent in the sense that his omniscience functions everywhere, he is *jada* (i e, without any functions) in the sense that his senses do not function after self-realization, he is of the same size as that of the body, because finally he is of the same shape as his last body, and he is *śūnya* in the sense that he is void of all the Karmas and other faults (I 50-6) Ātman in view of the space-points is coextensive with the body, but by his knowledge he pervades the whole space (I 105) Ātman should be meditated upon as being outside eight Karmas, as free from all the faults and as an embodiment of Darśana, Jñāna and Cāritra (I 75) Souls should not be differentiated from each other all of them are embodiments of knowledge, all of them really free from birth and death, all of them equal so far as their spatial extension is concerned, and all of them are characterised by Darśana and Jñāna (II 96-8)

NATURE OF PARAMĀTMAN OR SUPER-SPIRIT —Paramātman dwells in Liberation at the top of three worlds, and Hari and Hara meditate on him he is eternal, stainless and an embodiment of knowledge and bliss He is above sense-perception and free from merit and demerit or Punya and Pāpa (I 16, 25 etc) Pure meditation alone can realize him The meditating saints, when they are established in equanimity, have this Paramātman revealed to them giving great bliss (I 35) Paramātman cannot be visualized in a heart or mind tainted with attachment like an image in a mirror with soiled surface (I. 120) He represents infinite vision, knowledge, bliss and power (I 24) Paramātman is in the world (at the top of it), and the world is there (reflected) in him (i e, in his omniscience) and thus he visualizes both physical and super-physical worlds. (I 41, 5). There is no difference between Brahmans (Brahman = Paramātman) that form one class or type having the same characteristics such as absolute Darśana and Jñāna (II 99, 203) Paramātman is neither perceived by senses nor understood by the study of scriptures (Vēda and Śāstra), but he is the subject of pure meditation (I 23) This Paramātman is also called Brahman, Para-Brahman, Śiva, Śānta, etc (I. 26, 71, 109, 116, 119, II 131, 142 etc)

NATURE OF KARMAN.—Karman represents (subtle) atoms (of matter) that stick into the space-points of souls that are infatuated with and tainted by sense-pleasures and passions (I 62) Ātman and Karman have not created each other, but they

are there already united from beginningless time (I 59.). It is this Karman that brings about the various conditions like bondage, etc., for the soul, and it is Karman that fashions body and other accessories of the spirit (I. 60, 63, etc.). There are eight kinds of Karmas that obscure the nature of and mislead the spirit (I. 61, 78). The stains of Karman are burnt by the fire of meditation (I. 1, 3)

THE SPIRIT AND SUPER-SPIRIT—The Ātman himself is Paramātman, but he remains as Ātman because of special Karmas , as soon as Ātman is realized by himself, he is Paramātman, the divinity (II. 174). In view of their essential nature the ego and the Paramātman are the same (I. 26, II 175, etc). Though Paramātman lives in body, he will never be one with the body (I 36). When Ātman becomes free from Karman, which is of eight kinds, he develops infinite happiness which is not obtained by Indra even in the company of crores of nymphs (I. 61, 118).

ĀTMAN AND BRAHMAN IN UPANISADS.—Ātman, which indicated breath in early Vedic literature, implies in the Upanisads a Universal soul of which the individual soul is merely a miniature Then follows the conception of unitary Ātman which is the source of everything else.[1] Ātman is as much a cosmic principle as the Brahman both of which are used as synonyms in many passages. Ātman is conceived as the Reality, everything besides being an illusion only. At times the actual agency etc. are attributed to Bhūtātman who under the influence of Prakrti becomes manifold. As a lump of iron, when buried in the bosom of earth, is reduced to earth, so the individual Ātman is merged into Brahman. It is through delusion that the human self, the self within us, considers itself as an individual , but in fact it is identical with Brahman, the impersonal absolute There is neither the duality nor the plurality of the self, but every personal self and impersonal Brahman are one and the same. Brahman is a magnanimous and all-pervading presence which permeates the self as well as non-self Brahman is the only All-personality , he represents an universal, abstract and impersonal presence. This Brahman originally meant a Vedic hymn, the powerful prayer , so Brahman later on came to represent a mighty power that creates, pervades and upholds the whole range of universe Though repeatedly attributes are denied of him, no doubt Brahman is conceived as a pure Being absolute, infinite, immutable and eternal from whom everything else derives its reality Thus Brahman in turn is Ātman, infinite, ageless and eternal.[2]

YŌGĪNDU'S SUPER-SPIRIT COMPARED WITH UPANISADIC BRAHMAN —Jōīndu's reflections on Ātman and Paramātman, which have been constructively summarised above, deserve to be compared with Upanisadic utterances whose spirit is sufficiently imbued by our author, even though his details are set in the metaphysical frame-work of a heterodox system like Jainism. The word Brahman has a consistent history in Vedic literature , and in the Upanisads Brahman is conceived as the Absolute, one without a second. Jōīndu freely borrows that word and repeatedly uses it in this work. Even Samantabhadra, a staunch propagandist of Jainism, uses the word Brahman in its generalised sense, viz., the highest principle, when he says *ahimsā bhūtānām jagati*

1 *Chāndōgya*, VII 26

2 ERE., various articles on Ātman, Brahman etc , PAUL DEUSSEN *The Philosophy of the Upanishads* , HUME *The Thirteen Principal Upanishads*, Intro. , R. D. RANADE · *A Constructive survey of Upa Phil* , etc etc

viditam brahma paramam.[1] In the Upanisads the word Paramātman is not of so much frequent occurrence as the word Brahman, though both are taken as synonyms in texts like *Nṛsimhōttaratāpanī*[2] In Indian philosophical texts identity of words may not necessarily imply the identity of their sense-content. Brahman and Paramātman are used as synonyms, because they represent the concept of an ultimate reality According to Jainism, Paramātman is a super-spirit representing the ultimate point of spiritual evolution of Ātman by gradual destruction of Karman through penances, etc Each Ātman becomes a Paramātman and retains his individuality The Upaniṣadic Brahman is a cosmic principle, which idea is not associated with the Jaina conception of Paramātman. Brahman is one and one only according to Upanisads. Jōindu, however, speaks of many Brahmans, i. e, Paramātmans, which represent a type and therefore should not be distinguished from each other (II. 99) According to Jainism Paramātman has nothing to do with the world beyond that he knows and sees it, because it is his nature to see and to know, while Brahman according to the Upaniṣads is the very source and support of everything else Though many attributes are common between Upanisadic Brahman and Jaina Paramātman their implications often differ The word Svayambhū, for instance, means self-created and self-existent in the case of Brahman, but in the case of Paramātman it means self-become, i e., the Ātman has become Paramātman.[3]

HOW YŌGĪNDU PROPOSES UNITY.—In spite of the above difference Jōindu speaks just almost in the Upaniṣadic tone, of the identity between Paramātmans by appealing to aspirants not to distinguish one Paramātman from the other, because they form a type. Upanisadic identity is of an uncompromising type, but Jōindu's identity is only in name But when Jōindu speaks of the identity between Ātman and Paramātman he is fully justified, because according to Jainism Ātman is Paramātman. Paramātman was called Ātman only because of Karmic limitations It is by realizing this essential likeness of all the Ātmans that Jainism has faithfully stood as a champion of Ahimsā, Harmlessness, universal compassion in thought, word and deed. In this context the Jainas like the Sāmkhyas are Satkāryavādins accepting that the effect is potentially present in the material cause Upanisadic Brahman has a monistic and pantheistic grandeur which we miss in the Jaina conception of Paramātman. Jainism looks at the world analytically, and Ātman, moving along with the path of penance and meditation, evolves into Paramātmán, where the race of the round-of rebirths comes to a full stop , while Upanisads look at the world as a fundamental unity one with Brahman who is all-in-all

YŌGĪNDU'S ĀTMAN COMPARED WITH THAT IN UPANISADS.—Jōindu's conception of Ātman which is the same as that of Kundakunda and other Jaina authors, is like this Ātman is a migrating entity of sentient stuff associated with Karmic energy since eternity The world contains infinite Ātmans, the transmigratory destiny of each being determined by its Karmas. Ātman is immaterial as distinguished from Karman which is a form of matter. Though the soul assumes different bodies and acquires other physical accessories, it is essentially eternal and immortal Its transmigra-

1 *Bṛhat-Svayambhū-stōtra* 119

2 G A JACOB *Upaniṣad-vākyakōśah* under Paramātman.

3 See my Intro to *Pravacanasāra* p. 92, foot-note 2

tory journey comes to a stop, when Karmic matter is severed from it through penances, etc., and the Ātman is realized and becomes Paramātman. Even in liberation the soul, with all its potential traits fully developed on account of the absence of Karmic limitations, retains its individuality So there will be infinite liberated souls. The very idea of the infinity of souls allows no question to be raised that the world might one day be empty when all the souls have attained liberation. All such souls, as dogma would require, which have become light by the destruction of Karmic weight, shoot forth to the top of the universe and stop there permanently in eternal bliss with no possibility of further upward motion as there is no medium of motion in the superphysical space Though these details touch here and there the Upanisadic concepts of Ātman especially in the Group Three, there are fundamental differences. In Jainism both spirit and matter are equally real, the number of souls is infinite, and each soul retains its individuality even in Immortality. In the Upanisads there is nothing real besides Ātman which is conceived as an impersonal pervasion identical with Brahman, the cosmic substratum The Ātman in Jainism is not a miniature of any universal soul as in Upanisads, but it carries with it the seeds of Paramātman which status it will attain when freed from Karma-matter In the Upanisads and *Bhagavadgītā* Karman stands for good or bad act, while in Jainism it is a subtle type of matter which inflows into the soul and determines its career in the round-of-rebirths. In terms of modern philosophy the soul and God according to Jainism are identical in the sense that they are two stages of the same entity, and thus each and every soul is God, while the world, which is eternal without being created by anybody, is a scene of many souls working out their spiritual destinies But in Vedānta the soul, the world and the God are all in one, the Brahman

THE TWO DISTINCT TENDENCIES.—Upanisads represent synthetically an 'absolute pantheism' by merging together the Ātman theory and Brahman theory. Really these are two independent tendencies, one pluralistic and the other monistic, and one can hardly develop out of the other The former accepts an infinite number of souls wandering in Samsāra due to certain limitations, but when these limitations are removed and their real nature realized, there is rescue, there is liberation, there is individualistic immortality, every Ātman becomes a Super-Ātman Super-Ātmans are infinite, but they represent an uniform type possessing the same characteristics like infinite vision, infinite knowledge, infinite bliss and infinite power. This Super-Ātman enjoys ideal isolation, and he has nothing to do with creation, protection and the destruction of the world On the other hand Brahman-theory starts with Brahman as a great presence out of which everything comes and into which everything is drawn back like threads in the spider's constitution. The individual souls are merely finite chips of the infinite block of the great Brahman. Sāmkhya and Jainism preëminently stand for Ātman-theory, while the Vedic religion stands for Brahman-theory Upanisads bring these two together and achieve the unity of Ātman and Brahman, a triumph of monism in the history of Indian religious thought

4. PARAMĀTMAN OR THE SUPER-SPIRIT AS THE DIVINITY.—Paramātman is the eternal Dēva, divinity, that dwells in liberation at the top of three worlds never to come back in Samsāra (I. 4, 25, 33, etc.) There are infinite Siddhas, i.e., the liberated souls, who have attained self-realization and are to be meditated upon with a

steady mind (1. 2, 16, 39), there are then Arahantas, the same as Tīrthankaras, who are on the point of attaining liberation with their four Karmas destroyed, whose words are to be accepted as authoritative, and who are to be worshipped (I. 62, II. 20, 168, 195-96, etc.); and lastly there are three classes of monks (*muni*) who practise great meditation and realize Paramātman in order to achieve the great bliss' (I. 7). It is these five Paramagurus, i e., the great spiritual preceptors, that are to be saluted, and to whom the prayers are to be offered (I. 11, II. 168).

THE CONCEPTION OF DIVINITY EXPLAINED.—Ātman to Paramātman is a course of spiritual evolution ; and it is the duty of every aspiring soul to see that it reaches the stage of Paramātman. There are various stages on the path worked out according to the destruction or partial destruction of different Karmas. Paramātman is the God not as a creative agency, but merely as an ideal to all the aspirants. Paramātman is latent in the Ātman, therefore the Ātman must always meditate on the nature of Paramātman that the potent powers thereof might be fully manifested. Paramātmans form a class, all equal, with no classes among themselves But a devotee, when he is studying this course of evolution, deifies first a monk, or monks as a class, who has given up the world and its ties and who has completely absorbed himself in the study of and meditation on Ātman , secondly, the teacher who gives the aspirant lesson in the realization of Paramātman , thirdly, the President of an ascetic community , fourthly, an Arhat, a Tīrthankara, who has destroyed the four Ghāti-Karmas, who is an omniscient teacher and who attains liberation and becomes a Siddha at the end of the present life , and lastly the Siddha, the prefect soul, that has reached the spiritual goal[1]. It is to these five collectively or to Arhat, or to Siddha, that the Jainas offer reverence. According to Jaina dogma the number of Arhats in each cycle of time is limited, i.e., twenty-four. A soul can attain Siddha-hood without being an Arhat. Every Arhat becomes a Siddha, but not that every Siddha was an Arhat. Arhat or Tīrthankara in his life, just preceding liberation where he becomes a Siddha, devotes some of his time to teach the path of liberation to the aspiring souls That is why the world of aspirants feels more devotion to Arhats. Neither Arhat nor Siddha has on him the responsibility of creating, supporting and destroying the world. The aspirants receive no boons, no favours and no cures from him by way of gifts from the divinity. The aspiring souls pray to him, worship him and meditate on him as an example as a model, as an ideal that they too might reach the same condition

5. THE WORLD AND LIBERATION OR SAMSĀRA AND MŌKṢA—Since infinite time the soul is dwelling in Samsāra experiencing great misery in the four grades of existence (I 9-10). The association of Karmas has no beginning, and all the while heavy Karmas are leading the soul astray (I. 59, 78) Developing false attitudes the soul incurs Karmic bondage and wanders in Samsāra always feeding itself on false notions of reality (I. 77, etc) It is the Karman that creates various limitations for the soul and brings about pleasures and pain (I. 63, etc.) Mōkṣa, Nirvāna or liberation consists in getting released from the Karmas, both meritorious and demeritorious (II. 63) The souls that have attained liberation dwell in the abode of Siddhas at the top of the world (II. 6,46, etc,). Mōkṣa is the seat of

1 See *Davvasamgaha* 50-54, also commentary thereon by S C GHOSHAL, SBJ. vol I, pp 112 etc

happiness wherein the liberated soul possesses all-vision, all-knowledge, etc., and it is the best object of pursuit (II 3, 9-11, etc). Samsāra is destroyed by the vision of Paramātman and Nirvāna attained, so the mind should always be set on Ātman who is potentially (*śaktirūpēna*) Paramātman (II. 33, I 32, I. 26, see also I 123*3). One must rise above attachment and aversion and be engrossed in one's self to stop the influx of Karmas (II 38, 100, 141, etc.). Penance is quite necessary to destroy the Karmas (II. 36.)

EXPLANATORY REMARKS.—Samsāra and Mōksa are the two conditions of the Ātman, and they are opposed to each other in character Samsāra represents unending births and deaths, while Mōksa is the negation of the same In the former state the soul being already in the clutches of Karman is amenable to passional and other disturbances, and there is constant influx and bondage of Karman which makes the soul wander in different grades of existence, namely, hellish, sub-human, human and heavenly. As opposed to this there is Mōksa, sometimes called the fifth state of existence, which is reached by the soul, passing through the fourteen stages of Gunasthānas, when all the Karmas are destroyed. In Samsāra the various Karmas were obscuring the different potent powers of the self, these powers are manifested in liberation where the Ātman, now called Paramātman, dwells all by himself endowed with infinite vision, knowledge, bliss and power.

6 THE MEANS OF ATTAINING MŌKSA.—Right faith, Right knowledge and Right conduct really speaking consist respectively in seeing, knowing and pursuing oneself by oneself Ordinarily these might be taken as the cause of Mōksa, but in fact Ātman himself is all the three (II 12-4). From the practical point of view Right faith consists in steady belief in the true nature of Ātman resulting from the knowledge of various substances exactly as they are in the universe (II. 15), that condition or state of the self which understands the substances exactly as they are is known as knowledge (II. 29), and lastly the cultivation of that genuine and pure state of the self after fully realizing and discriminating the self and the other (than the self) and after giving up (attachment for) the other is known as Right conduct (II. 30). Ultimately these three jewels are to be identified with one's self, and one should meditate on one's self by oneself which results in self-realization amounting to the attainment of liberation (II 31)

EXPLANATORY REMARKS—Here Jōindu mentions the so-called three jewels of Jainism which from the Vyavahāra point of view constitute the path of liberation. These three are to be developed in the Ātman himself and not outside, therefore that condition itself from the Niścaya point of view is the cause of Mōksa [1] This condition is a spiritual attitude which tolerates no more any contact with Karmic matter, and thus the Ātman is Paramātman without being anything else.

7. THE GREAT MEDITATION—The great Meditation (Parama-samādhi) is defined as the elimination of all the mental distractions; and therein the aspirant is above auspicious and inauspicious attitudes (II 190) In the absence of this great meditation severe practices of penances and the study of scriptures will not lead one to self-realization (I. 14, 42, II 191) By submerging oneself in the pond

1 Also compare *Davvasamgaha* 37 and GHOSHAL's commentary thereon.

of great meditation, the Ātman becomes pure, and the dirt of round-of-rebirths, (i.e., Karman) is washed off (II. 189) As long as one is plunged in this meditation there is the stoppage of the influx and the destruction of the stock of Karmas (II. 38). Successful meditation does not so much consist in closing the eyes, half or complete, as in remaining steady without being prone to disturbances (II 169-170), and it should be distinguished from mere utterance of Mantras, etc, (I. 22). The great meditation, which belongs to great saints, is like a huge fire in which are consumed the faggots of Karman (I 3,7), therein all the anxieties are set at rest and the pure (*nirañjana*) divinity is realized (I. 115) There are two stages of this great meditation: the first that of Arahantas, wherein the four Ghāti Karmas are destroyed and where the soul possesses omniscience and all-bliss, etc and then the second, that of Siddhas, where all the Karmas are destroyed at a stretch, where infinite Darśana, Jñāna, Sukha and Vīrya are developed, and where one deserves such designations as Hari, Hara, Brahman, Buddha, etc., (II. 195-201, etc).

MYSTIC VISIONS—Undoubtedly the constitution of Paramātman shines with the light of omniscience like the light of the sun enlightening itself and other objects, and the saints who are established in equanimity experience great bliss for which there is no parallel elsewhere (I. 33-35, 101, 116) Within a moment after self-realization there flashes forth a great light (I 104). The speciality of self-realization is that the whole world is seen in the Ātman (I 100). The great divinity is seen to dwell, like a swan on the surface of lake, in the pure mind of the Jñānin (I 122) The Paramātman shines forth like the sun in a cloudless sky (I. 119)

EXPLANATORY REMARKS ON THE GREAT-MEDITATION—Here we get an enthusiastic description of Mahāsamādhi without the technical details which we find in works like *Jñānārnava, Yōgaśāstra, Tattvānuśāsana*, etc. To achieve such a meditation in which Ātman is realized as Paramātman the steadiness of mind is absolutely necessary there should be no delusion, no attachment for pleasant feelings and no aversion from unpleasant ones The mind, speech and body should cease to function, and the Ātman should be concentrated on himself[1]. In this course two stages are noted Siddhahood and Arhatship. A soul may reach the condition of a Siddha by destroying all the Karmas at once, and majority of souls are destined for this. The Tīrthankara devotes some of his time for preaching the religious doctrines, while Siddha has minded his own business of spiritual realization, the former thus is of greater benefit to the society The difference between these two types of self-realized souls somewhat corresponds to that between activistic and quitistic tendencies of mystics.

8. SOME ASPECTS OF MYSTICISM.—It is not easy to define mysticism exactly in plain terms. First, to a great extent, it 'denotes an attitude of mind which involves a direct, immediate, first-hand, intuitive apprehension of God'[2] It is the direct experience of the mutual response between the human and the divine indicating the identity of the human souls and the ultimate reality. Therein the individual experiences a type of consciousness of perfect personality In the mystical expe-

1 Compare *Davvasaṁgaha* 48 and 56

2 R D. RANADE, *Mysticism in Maharashtra*, Preface

rience the individual is 'liberated and exalted with a sense of having found what it has always sought and flooded with joy.' Secondly, mysticism, if it is to be appreciated as a consistent whole, needs for its background a metaphysical structure containing a spirit capable of enjoying itself as intelligence and bliss and identifying itself with or evolving into some higher personality, whether a personal or an impersonal Absolute. Thirdly, if mysticism forms a part of a metaphysico-religious system, then the religious system must chalk out a mystic course of attaining identity between the aspirer and the aspired. Fourthly, the mystic shows often a temperamental sickness about the world in general and its temptations in particular. Fifthly, mysticism takes for granted an epistemological apparatus which can immediately and directly apprehend the reality without the help of mind and senses which are the means of temporal knowledge. Sixthly, religious mysticism always prescribes a set of rules, a canon of morality, a code of virtues which an aspirant must practise. And lastly mysticism involves an amount of regard to the immediate teacher who alone can initiate the pupil in the mystical mysteries which cannot be grasped merely through indirect sources like scriptures, etc.[1]

MYSTICISM IN JAINISM.—An academic question whether mysticism is possible or not in a heterodox system like Jainism is out of court for the simple reason that some of the earliest author-saints like Kundakunda and Pūjyapāda have described transcendental experiences and mystical visions.[2] It would be more reasonable to collect data from earlier Jaina works and see what elements of Jainism have contributed to mysticism, and in what way it is akin to or differs from such a patent mysticism as that of monistic Vēdānta. To take a practical view the Jaina Tīrthankaras like Ṛṣabhadēva, Nēminātha, Pārśvanātha, Mahāvīra, etc., have been some of the greatest mystics of the world, and rightly indeed Professor RANADE designates Ṛṣabhadēva, the first Tīrthankara of the Jainas, as 'yet a mystic of different kind, whose utter carelessness of his body is the supreme mark of his God-realization'[3] and gives details of his mystical life. It would be interesting to note that the details about Ṛṣabhadēva given in *Bhāgavata* practically and fundamentally agree with those recorded by Jaina tradition.

VARIOUS ELEMENTS OF MYSTICISM IN JAINISM.—Monism and theism, rather than theistic monism, have been detected as the fundamental pillars of mysticism. In the transcendental experience the spirit realizes its unity or identity with something essentially divine. 'Mystical states of mind in every degree,' WILLIAM JAMES says, 'are shown by history usually though not always, to make for the monistic view.' Thus mysticism has a great fancy for monistic temperament; and in Vēdānta it is seen at its best in the conception of All-in-all Brahman, who represents an immanent divinity. Spiritual mysticism of Jñānadēva, however, reconciles both monism and pluralism by preserving both the oneness and

1 William James: *The Var[illegible]* [illegible]

2 [illegible]

3 R. D. Ranade: *Mysticism in Maharashtra*, p. 8 [illegible]

manyness of experience'[1]. The Jaina mysticism turns round two concepts Ātman and Paramātman, which we have studied above. It is seen that Paramātman stands for God, though never a creator, etc. The creative aspect of the divinity, I think, is not the sine qua non of mysticism Ātman and Paramātman are essentially the same, but in Samsāra the Ātman is under Karmic limitations, and therefore he is not as yet evolved into Paramātman. It is for the mystic to realize this identity or unity by destroying the Karmic encrustation of the spirit In Jainism the conception of Paramātman is somewhat nearer that of a personal absolute. The Ātman himself becomes Paramātman, and not that he is submerged in the Universal as in Vēdānta. In Jainism spiritual experience does not stand for a divided self achieving an absolute unification, but the bound individual expresses and exhibits his potential divinity Early texts like *Kammapayadi*, *Kasāya*- and *Kamma-pāhuda*, *Gommatasāra*, etc, (with their commentaries) give elaborate tables with minute details how the soul, following the religious path, goes higher and higher on the rungs of the spiritual ladder called Guṇasthānas, and how from stage to stage the various Karmas are being destroyed. The space does not permit me to give the details here, but I might only note here that the whole course is minutely studied and recorded with marvellous calculations that often baffle our understanding.[2] Some of the Guṇasthānas are merely meditational stages, and the subject of meditation too is described in details The aspirant is warned not to be misled by certain Siddhis, i.e, miraculous attainments, but go on pursuing the ideal till Ātman is realized. The pessimistic outlook of life, downright denunciation of the body and its pleasure and hollowness of all the possessions which are verry common in Jainism indicate the aspirant's sick-minded temperament which is said to anticipate mystical healthy-mindedness In the Jaina theory of knowledge, three kinds of knowledge are recognised where the soul apprehends reality all by itself and without the aid of senses first, Avadhi-jñāna is a sort of direct knowledge without spatial limitation, and it is a knowledge of the clairvoyant type, secondly, Manahparyāya-jñāna is telepathic knowledge where the soul directly apprehends the thoughts of others, and lastly, Kēvala-jñāna is omniscience by the attainment of which the soul knows and sees everything without the limitation of time and space The last one belongs only to the liberated souls or to the souls who are just on the point of attaining liberation with their Jñānāvaraṇīya-Karman destroyed, and thus it is developed when Ātman is realized Jainism is preeminently an ascetic system. Though the stage of laity is recognised, everyone is expected to enter the order of monks as a necessary step towards liberation. Elaborate rules of conduct are noted and penancial courses prescribed for a monk,[3] and it is these that contribute to the purity of spirit A Jaina monk is asked not to wander alone lest he might be led astray by various temptations A monk devotes major portion of his time to study and meditation, and day to day he approaches his teacher, confesses his errors and receives lessons in Ātmavidyā or Ātma-jñāna directly from his teacher The magnanimous saint, the Jaina Tīrthankara, who is at the pinnacle of the highest spiritual experience, is the greatest and ideal teacher,

1 *Mysticism in Maharashtra*, p 179
2 We can have some idea about these details from GLASENAPPA'S *Die Lehre vom Karman in der Philosophie der Jainas nach den Karmagranthas dargestellt*, Leipzig 1915
3 In works like *Ācārānga*, *Mūlācāra*, *Bhagavatī Ārādhanā* etc.

and his words are of the highest authority Thus it is clear that Jainism contains all the essentials of mysticism. To evaluate mystical visions rationally is not to value them at all. These visions carry a guarantee of truth undoubtedly with him who has experienced them ; and their universality proves that they are facts of experience. The glimpses of the vision, as recorded by Yōgīndu, are of the nature of light or of white brilliance Elsewhere too we find similar experiences. It may be noted in conclusion that the excessive rigidity of the code of morality prescribed for a Jaina saint gives no scope for Jaina mysticism to stoop to low levels of degraded Tāntricism.[1] It is for this very reason that we do not find the sexual imagery, so patent in Western mysticism, emphasized in Jainism, though similes like *muktikāntā* are used by authors like Padmaprabha. Sex-impulse is considered by Jaina moralists as the most dangerous impediment on the path of spiritual realization, so sensual consciousness has no place whatsoever in Jaina mysticism.[2] The routine of life prescribed for a Jaina monk does not allow him to profess and practise miracles and magical feats for the benefit of house-holders with whom he is asked to keep very little company.

9. Dogmatical and Philosophical Accessories of Author's Discussion. —Jīva and Ajīva are essentially different from each other, and one should not be identified with the other (I 30) The pure Jīva has no mind and no senses ; it is mere sentiency and an embodiment of knowledge ; it is non-concrete and above sense-perception , and different from this is the non-sentient class of substances, namely, matter, Dharma, Adharma, time and space (I. 31, II 18, I 113) From eternity the soul in Samsāra is in union with Karman (of eight kinds) which represents subtle matter of the non-sentient class (I. 15, 59, 61, 62, 75, 113) There are two kinds of worldly Jīvas Samyag-dṛṣṭi and Mithyā-dṛṣṭi ; the former, the faithful one, realizes himself by himself and thus becomes free from Karmas while the latter, an Ugly soul, is attached to Paryāyas (i e , modes or appearances of things) and thereby wanders in Samsāra incurring the bondage of various Karmas (I. 77, 78) The three worlds stand compact with six substances, namely Jīva, Pudgala, Dharma, Adharma, Kāla and Ākāśa, which have neither beginning nor end Of these Jīva alone is sentient and the rest are non-sentient Pudgala or matter is concrete and of six kinds, while the remaining are non-concrete. Dharma and Adharma are the neutral causes of conditions of motion and rest of the moving bodies. Nabhas or space accommodates all the substances. Kāla or time is a substance characterised by continuity of being ; it is an accessory cause of change when things themselves are undergoing a change , and it is of atomic constitution with separate units. Dharma, Adharma and Ākāśa are indivisible and homogeneous wholes. Jīva and Pudgala alone have movement and the rest are static. Ātman, Dharma and Adharma occupy innumerable space-points ; Ākāśa, which gives accommodation to all the substances, has infinite space-points ; while Pudgala or matter has manifold space-points Though they exist together in the physical space [illegible], they really exist in [illegible] through

1 R. D. [illegible] 7

2 [illegible]

their attributes and modes These various substances fulfil their own functions for the embodied souls that are wandering in Samsāra (II. 16–26).[1]

10. EVALUATION OF PUṆYA AND PĀPA, OR MERIT AND DEMERIT—Paramātman is above Punya and Pāpa (I 21). Punya results from devotion to deities, scriptures and saints, while Pāpa results from hatred towards the same (II 61-62). By treating both alike one can stop the influx of Karman, it is infatuation that makes one pursue one or the other (II. 57, 53). Punya ultimately results into Pāpa, so one should not be after it (I. 60) Pāpa leads to hell and sub-human births, Punya leads to heaven, and the admixture of both leads to human birth When both Punya and Pāpa are destroyed there is Nirvāna (II. 63) To choose between the two, Pāpa is preferable, because tortures in hell, etc, might induce one towards liberation, the pleasures given by Punya ultimately terminate in misery (II 56-7, etc.). Repentance, confession, etc, bring only merit (II 64) Punya and Pāpa have their antecedents in the auspicious and inauspicious manifestations of consciousness, but a Jñānin, a man of knowledge, rises above these two and cultivates pure manifestation of consciousness which incurs no Karmic bondage at all (II 64, 71 etc).

EXPLANATORY REMARKS—Activities of mind, speech and body set in a sort of vibration in the very constitution of the self (*ātma-pradeśa-parispandah*) whereby the Karmic matter inflows into the soul This influx, if it is Śubha or auspicious, brings Punya, meritorious Karman,[2] if Aśubha or inauspicious, it brings Pāpa, demeritorious Karman Whether there is Punya or Pāpa, it means that the presence of Karman is there So the aspirant, who aims at liberation from Karmas by realizing himself, cannot afford to be attached even to Punya which leads the soul to heavens that are a part of Samsāra Punya is compared with golden fetters and Pāpa with iron ones it is a very significant comparison One who hankers after freedom makes no distinction between golden and iron fetters he must cut both in order to be free In that temperament which leads to liberation 'the very concert of virtues', in the words of Plotinus, 'is over-passed'

11 IMPORTANCE OF KNOWLEDGE—Ātman is an embodiment of knowledge which flashes forth in full effulgence in the state of Paramātman (I. 15, 33) Knowledge is the differentia of the Ātman (I 58) When Ātman is known, everything else is known so Ātman should be realized by the strength of knowledge (I 103) Ajñāna can never know Paramātman, the embodiment of knowledge (I 109) Like stars reflected in clear water the whole universe is reflected in the knowledge of Paramātman (I. 102) No doubt, liberation is attained by knowledge, souls devoid of knowledge wander long in Samsāra The seat of liberation is not accessible without knowledge, the hand can never be greasy by churning water (II 73-4). Attachment, etc, melt away by the knowledge of self like darkness by sun-rise (II. 76). Ātman, the embodiment of knowledge, is the highest object for concentration, he who knows emerald will never pay attention to a piece of glass (II 78).

1 For a comparative study of these details with those in other systems of Indian philosophy, see my Intro to *Pravacanasāra* pp. 62 ff

2 *Tattvārthasūtra*, VI 1-4

ATTITUDE TOWARDS THE FRUIT OF KARMAN.—The various Karmas, when they are ripe, give their fruits. When the fruits are being experienced, he who develops auspicious and inauspicious attitudes incurs the bondage of fresh Karmas. But that equanimous saint, who does not develop any attachment when experiencing the fruits of Karmas, incurs no bondage and his stock of Karman melts away (II. 79-80).

12. MENTAL AND MORAL QUALIFICATIONS OF AN ASPIRANT.—This body, which is absolutely different in nature from the soul, deserves nothing but criticism (I. 13, etc, 71-2) It is all impure and easily perishable, it gets rotten when buried and is reduced to ashes when burnt, so nourishment and toilet are a mere waste (II 147-48, etc). It brings no happiness, but only misery, so an aspirant must be completely indifferent towards this body which is an enemy of the self (II. 151-53, 182, etc.) Attachment for everything external must be given up, and one must be completely engrossed in the nature of Ātman (I. 15, 18). Vanity of physical and communal or social specialities has sway over only a foolish person (I. 80-3). All paraphernalia (*parigraha*), external and internal, like mother, house, pupil, etc., and like infatuation, etc., is a deceptive net-work that entraps and leads the Ātman astray (I 83, II. 87, etc). To accept any paraphernalia after once it is given up is like eating the vomit (II 91) Pursuing the paraphernalia with infatuation, the Ātman revolves in Samsāra (II. 122, etc). When the body does not belong to oneself, what to say of other things, family is a net-work neatly decorated by Death (II. 144-45). Everything else such as body, temple, idol, scripture, youth, house, attendants, etc, besides the Ātman is transitory, and as such one should not be attached to things other than the self (II 129-32). Non-attachment is the highest virtue for a spiritual aspirant, so the mind must be curbed back from attachment, tastes and sights, etc., and concentrated on Paramātman (I. 32, II. 172). The aspirant, the great monk, should be free from attachment and aversion, even a particle of attachment hinders self-realization, the attitude of equanimity (*sama-bhāva*), which easily leads one to liberation, consists in eschewing these two (II. 52, 80-81, 100, etc.). It is merely a self-deception to pull out hair with ashes, if attachment is not given up (II. 90) Attitude of equanimity is a source of spiritual bliss, and it arises out of right comprehension of reality (II. 43, etc.). One who is endowed with this attitude treats all beings alike (II 105) Even the company of a person who is not equanimous is harmful (II. 109) Addiction to the pleasures of senses involves Karmic bondage (I. 62). There can be no place for Brahman when the mind is occupied by a fawn-eyed one, two swords cannot occupy the same scabbard (I 121) Moths, deer, elephants, bees and fish are ruined respectively by light, sound, touch, scent and taste; so one should not be attached to these (II. 112). The camels of five senses knock the soul down into Samsāra after grazing the pasture of pleasures (II. 136). A great monk is absolutely indifferent to sense-pleasures for which he has neither attachment nor aversion (II 50). These pleasures last for a couple of days only, so their leader, namely, the mind should be brought under control whereby they are all captured (II. 138, 140, etc.) Pleasures of senses and passions ruffle the mind, and then the pure Ātman cannot be realized (II. 156). The soul under the sway of passions loses all self-control and renders harm unto

living beings which leads the soul to hell (II. 125-27). Infatuation and consequent passions must be given up (II. 41-42) Infatuation and greed are the fertile sources of misery (II. III-13, etc). Mere outward practices such as reading scriptures, the practice of austerities and visiting holy places by ignoring self-control, are of no avail (I, 95, II. 82-3, etc.). Dangerous are the activities of mind, speech and body the mind should be brought under self-control and Bhāvaśuddhi, i.e, the purity of mind, must be cultivated (II. 137) It is by cultivating pure manifestation of consciousness that the soul develops various virtues and ultimately destroys Karman (II. 67). This body is useless if Dharma in its practical and realistic aspects is not practised (II. 133-34)

f) APABHRAMŚA OF P-PRAKĀŚA AND HĒMA.'S GRAMMAR

APABHRAMSA AND ITS GENERAL CHARACTERISTICS.—By the term Apabhramśa we mean a typical stage of Indo-Āryan speech, as described by Hēmacandra in his Prākrit grammar, which takes Prākrit for its basis, which is older than Indo-Āryan modern languages, and which possesses many traits that have been inherited by Indo-Āryan speeches of the present-day, though there are no sufficient evidences to suppose that everywhere it was a necessary step towards the formation of modern languages and that there were as many Apabhramsas as there are languages at present From the available specimens of Apabhramśa literature it appears that Apabhramśa was accepted as a language fit for popular poetry, and as such it appears to have had local variations besides some common characteristics Hēmacandra optionally accepts many Prākrit features in his Apabhramśa Some of his illustrative quotations in Apabhramśa are really in Prākrit excepting for a word or a form [1] However, there are clear indications that attempts are made in Apabhramsa to simplify Prākrit in various ways which would be partly clear by noting the special features of Apabhramsa. i) In Apabh. vowels are interchanged and an amount of liberty is taken with regard to the quantity of vowels this explains the termination like *ha*˜ or *hu*˜ and *hĕ* or *hu* for one and the same case and the shortening of Nom sg *ō* of the standard Prākrit into *u* which comes to be added to many words in Apabh as seen from words like *punu*, *vinu*, *sahu*, etc ii) There is a less masculine pronunciation of *m* which often becomes nasalised *v* iii) There is a tendency to change *s* into *h* in the Declensional terminations. This explains some of the queer forms Nom pl form *dēvahō* noted by Mārkaṇḍēya and others is either to be traced back to Vedic *dēvāsah* or it is a generalisation from forms like *candramasah*, *dēvaha*˜ from Pk *dēvassa*, *tāha*˜ from *tassa* simplified as *tāsa* whose counterpart *tāsu* also is used in Apabh., *tahi*˜ from *tamsi*, and *ēhu* from *ēsō*. Sanskrit *s* is seen as *h* in Awesta and in Iranian dialects. This change is noted by Hēmacandra in a few Prākrit words, and it is in Māgadhī alone that it is seen in Gen terminations [2] Even at present a Gujarātī dialect uniformly reduces *s* to *h*. It is possible that this change is a racial characteristic that came to be generalised later on. iv) Prākrit conjuncts are often smoothened to simplify pronunciation. v) Case terminations are dropped in Nom. Acc. and Gen, here is a tendency to become non-inflexi-

1 See, for instance, *sōsau ma*, etc, on iv 365, *khĕḍḍayaḍ*, etc, on iv 442; LUDWIG ALSDORF Bemerkungen zu Pischel's 'Materialien, etc, in *Festschrift M. Winternitz*, pp 29 36

2 See i 262-3, iv 229-300, PISCHEL *Grammatik der Prākrit-sprachen* §264

onal. vi) The phonetic changes influence the conjugational forms which are being simplified and reduced in number. vii) Indeclinables and particles have changed their forms often beyond recognition, and in some cases they cannot be traced back to Sanskrit through Prākrits possibly being drawn from vernaculars or Dēśabhāsās. viii) Svārthē or pleonastic affixes like *ka, da, la,* etc., are seen in many words. ix) And lastly there is an abundance of Dēśī words and Dhātvādēśas

ATTRACTION OF APABH. SPEECH —On the whole there is a liquidity and smoothness about the flow of Apabh. verses which show many new metres based not on the number of syllables but on the quantity of mātrās, which can be better sung, and which are characterised by plenty of rhyme.[1] It is no wonder, therefore, that Apabh was a favourite medium of popular poetry as early as 6th century A.D. if not even earlier Guhasēna of Valabhī, whose epigraphic records range from 559 to 569 A D, is said to have composed poems in Sanskrit, Prākrit and Apabh Uddyōtanasūri (778 A D.) holds Apabh. in great estimation, and his remarks on these languages are worth noting In his opinion, Sanskrit with its long compounds, indeclinables, prepositions, cases and genders is dangerous for survey like the heart of a villain The association with Prākrit, like that with the words of good people, is a happy one it is an ocean of worldly information crowded with the waves of discussion about various arts it is full of nectar-drops that are oozing out on account of its being churned by great persons and it is composed with nice arrangements of words. Apabhramsa is a balanced and pleasing admixture of the waves of pure and impure Sanskrit and Prākrit words, it is even (or smooth) as well as uneven (or unsmooth), it flows like a mountain river flooded by fresh rains, and it captures the mind like the words of a beloved when she is coquettishly angry.[2] These remarks of Uddyōtana, himself a classical author having high admiration for earlier Sanskrit writers like Jatila and Ravisēna,[3] clearly show how Apabh. was already considered as an attractive medium of composition as early as 8th century A. D

HĒMACANDRA INDEBTED TO P.-PRAKĀŚA.—Of all the available Prākrit grammars Hēma.'s grammar deals exhaustively with Apabh, and the speciality of his discussion lies in the fact that he quotes verses after verses to illustrate his rules. For a long time no sources of any of these verses were traced PISCHEL said, 'One gets the impression that they are taken from an anthology of the kind of Sattasaī.'[4] From the inherent dialectal divergences and the variety of religious terms including the names of deities, etc, exhibited by these quotations, it is certain that they are not drawn from a single source but from a wide tract of literature with works belonging to different geographical regions and different religions. It was shown by me that Hēma. is indebted to *P.-prakāśa* for a few quotations,[5] and Prof HIRALAL has pointed out that

1 The Sanskrit style of poets like Jayadēva betrays Apabhramśa influence

2 This is a free rendering of the extracts quoted by L B GANDHI in his Intro to *Apabhramśa-kāvyatrayī*, pp 97-8 (G O S Vol 37), see also *Apabhramsa-pāthāvali* by M C MODI, p 86 of the Notes

3 See my paper on Varāngacarita in the *Annals* of the B O R I, Vol XIV, i-ii, pp 61, etc

4 PISCHEL *Grammatik*, etc §29

5 *Annals* of the B O R I, Vol XII, ii, p 159, etc

some verses are taken from *Dōhāpāhuda*.[1] One thing is now clear that these verses are not composed by Hēma. himself, and a study of Apabh works and a survey of Old-Rājastānī and Old-Gujarātī songs might reveal the sources of other quotations as well. Hēma draws the following quotations from *P-prakāśa*

i) On sūtra iv 389 Hēma quotes

संता भोग जु परिहरइ तसु कंतहो बलि कीसु ।
तसु दइवेण वि मुण्डियउँ जसु खल्लिहडउँ सीसु ॥

This is an intelligent improvement on *P.-prakāśa* II 139 which runs thus

संता विसय जु परिहरइ बलि किज्जउँ हउँ तासु ।
सो दइवेण जि मुण्डियउ सीसु खडिल्लउ जासु ॥

The change of *kijjaũ* to *kīsu* is quite intelligible, if we look at the sūtra and its commentary *kriyēh kīsu* | *kriyē iiy ētasya kriyāpadasya apabhramśē kīsu iiy ādēśō vā bhavati* | *kijjau* is admitted as an optional form, and we get the illustration ' *bali kijjaũ suanassu* |

ii) On iv 427 Hēma. quotes

जिब्भिंदिउ नायगु वास करहु जसु अधिन्नइँ अन्नइं ।
मूलि विणट्ठइ तुंबिणिहे अवसें सुक्कहिँ पण्णइं ॥

In spite of some differences there is no doubt that it is based and improved on *P-prakāśa* II 140 which runs thus

पंचहँ णायकु वसि करहु जेण होंति वसि अण्ण ।
मूल विणट्ठइ तरुवरहँ अवसइँ सुक्कहिँ पण्ण ॥

Some of the differences are caused by the purpose for which it is quoted, and PISCHEL notes a *v l mūla* which is the reading of *P-prakāśa*. The consecutive numbering of these two dōhās in *P-prakāśa* is not without some significance, and if any inference is possible therefrom, it indicates that Hēmacandra has quoted these verses directly from *P-prakāśa*

iii) On sūtra iv 365 Hēma quotes

आयहो दड्ढ-कलेवरहो जं वाहिउ तं सारु ।
जइ उट्ठब्भइ तो कुहइ अह डज्झइ तो छारु ॥

The dōhā from *P-prakāśa* II 147 runs thus

बलि किउ माणुस-जम्मडा देक्खंतहँ पर सारु ।
जइ उट्ठब्भइ तो कुहइ अह डज्झइ तो छारु ॥

The second line is exactly the same, and the first line is changed because the sūtra '*idama āyah*' is to be illustrated

iv) Then on ii 80 Hēma. quotes a short sentence '*vōdraha-drahammi padiā*' which forms a part of *P-prakāśa* II 117 that runs thus

ते च्चिय धण्णा ते च्चिय सप्पुरिसा ते जियंतु जियलोए ।
वोद्रहदहम्मि पडिया तरंति जे चेव लीलाए ॥

It is an important difference that Hēma retains *r* in the conjunct group which is not shown by any of our Mss. This verse is not in Apabh., and moreover it is

1 See his Intro of *Pāhudadōhā*, pp 22-3 (KJS III)

introduced with the words *uktam ca* . so its genuineness in our text can be suspected. I think, it might have been included in the text by Jōindu himself, because even the shortest recension of *P.-prakāśa* contains this verse

COMPARISON OF HĒMA'S APABH. WITH THAT OF P.-PRAKĀŚA.—It is clear from the above paragraph that Hēma has used *P.-prakāśa*, and forms, etc, from it must have been useful to him in composing his Apabhraṃśa rules. So it will be necessary and interesting to compare and contrast Hēma's Apabh with that of *P.-prakāśa* and see first, what features of the dialect of *P.-prakāśa* are recorded by Hēma., secondly, what features of it are not represented in Hēma.'s grammar, and lastly, what points noted by Hēma have not got their counterparts in *P.-prakāśa*.

ON THE HOMOGENEITY OF HĒMA.'S APABH —Hēmacandra does not explicitly mention the dialects of Apabh. as it is done by Mārkandēya and other later authors. It has been already detected,[1] and a careful study of his remarks and rules would show that his Apabh. is not a homogeneous one and that he has mixed together different dialects. By his remark '*prāyōgrahanād yasyāpabhraṃśē viśēsō vaksyatē tasyāpi kvacit prākṛtavat śaurasēnīvac ca kāryam bhavati*' (iv 329) understood in the light of iv 396 and 446 as distinguished from other features noted throughout, it is clear that he accepts two bases for his Apabh, namely, Prākrit and Śaurasēnī[2] whose characteristics he has discussed in his previous sections. The illustrations on and the sūtras iv. 341, 360, 372, 391, 393, 394, 398 (especially its alternative concession), 399 414, 438, etc., show elements of an Apabhraṃśa which is not in tune with the dialect described by him in other sūtras Some of these characteristics, when studied in the light of Prākrit dialects discussed by Hēma, are mutually so conflicted that they are not possible in a homogeneous dialect

HĒMACANDRA'S APABH COMPARED AND CONTRASTED WITH THAT OF P.-PRAKĀŚA —Hēmacandra's sūtra '*svarānāṃ svarāh prāyo* '*pabhraṃśē*' should not be understood as a licence for violent vowel changes, but it only means that in the Apabh. literature analysed by Hēma much liberty was taken in vowel-changes which could not be canonised in short, and hence this rule In *P.-prakāśa* we do not find such vowel-changes as would obscure the sense. A bit of liberty is taken in some forms: *parim* (v 1. *pari*)=*param* (I. 28), *vatthu* as the Loc or Inst. sg form (II 180), at times the case termination *u* appears even where it is not needed as in *vinu* (II. 59), *sahu* (II. 109); and very often the quantity of vowels, short or long, is ignored as in *jiu* = *jīvah* (I. 40), *nicu* = *nīcah* (I. 89), *vivariu* = *viparītam* (I 79). At times a compensatory long vowel is obtained by simplifying the duplicate remnant of a conjunct group *īsaru*, *nīsu* (I. 91), *būdhau* (I. 91), *phāsai* v. 1 *pāsai* (II. 112), against this tendency we have *kacca* = *kāca* (II. 78), also note *nibhamtu* (II 88) Hēma. has noted (iv. 410) that often *e* and *o* are to be pronounced short In our text they are necessarily short before a conjunct with the effect that North-Indian Mss. show great variations often changing them to *i* and *u*. The Kannada Mss are uniform

1 PISCHEL *Grammatik*, etc §28

2 Mr MANOMOHAN GHOSH of the University of Calcutta in his interesting paper 'Mahārāṣṭrī a later form of Śaurasenī' (*Journal* of the Department of Latters, Vol XXIII, 1933, Calcutta University) shows that Prākṛta means pre-eminently Śaurasēnī, the language of the Indian Midland, of which Māhārāṣṭrī is only a later phase.

in showing ĕ and ŏ and that appears to be an earlier feature. It is this tendency that gives rise to forms like *pŏggalu*

Turning to consonants, Hēma. states (iv. 396) that intervocalic *k, kh, t, th, p* and *ph* are generally changed to *g, gh, d, dh, b* and *bh* in Apabh , but this rule is violated by many forms in his illustrations *P.-prakāśa* does not follow this rule, but the consonantal changes agree with Hēmacandra's rule for Prākrit (i 177) that intervocalic *k, g, c, j, t, d, p, y* and *v* are generally dropped *P -prakāśa* introduces *ya-śruti*[1] if the *udvṛtta* vowel is *a* or *ā* Some typical illustrations might be noted here Changes of k *Pahā(bhā)yara* (I 11, II 211), *lōyālōya* (I 52, II 205), *vināsayaru* (I 10), *sayālu* (I 36), in only one word *k* is retained, viz, *nāyaku* (II 140), but it is softened to *g* when Hēmacandra quotes this verse in his Grammar, once *k* is changed to *g maragau* (II. 78). Once Brahmadēva reads *āgāsu* (II. 25), but all other Mss read *āyāsu* Changes of g *anurāu* (II 112, 149), *gayana* (I. 39), *jōī* (I 35, II. 171), *jōĕ* (II 157), *bhōya* (I 32), *virāu* (I. 118), *sāyara* (II 105) It is only in two cases, namely, *jagu* (I 40-1, II 6, 44) and *savvagu* (I. 52) that *g* is retained, by this retention the author wants perhaps to avoid confusion with other Sk words like *jaya* and *sarvatah* Changes of c it is always dropped as in *muya* for *muc* (I. 95, 112, etc), *viyakkhanu* (I. 13, 78), it is only in two words that *c* is seen to be retained *avicalu* (II 15, 35, 144) and *asuciyaĩ* (II 150) possibly to avoid confusion with the equivalents of Sk words like *vikala, śruti*, etc. Changes of j it is generally dropped as in *muya* (I. 98), *pariyāna* (I. 57), only once it is retained *bhajamita* (I 2). Changes of t it is usually dropped as in *kāyara* (I 89), *kiyaĩ* (I 27), *gaī* (I 111), *cēyanu* (I 73, II 17), etc., but in *patana*, as in Prākrits, it becomes *d* -*vadana* (II 114) Changes of d it is generally dropped as in *kayā* (I 36), *jaī* (II 5), *paēsa* (I. 105), *aī* (II 16) There are some cases of *d* retained in *padēsa*, v 1 *paēsa* (II 24) possibly to rhyme with the line-ending *puggaladēsa*, in *padāna* (II. 127) perhaps to avoid confusion with *prayāna*, and in *samjadu* and *asamjadu* (II 41) Changes of p it is usually changed to *v* as in *ghanavadana* (II 114), *vi* from *api* (II 96) Initial *y* is changed to *j* *jēna*, *jāma*, etc Changes of v it is at times retained and at times dropped as in *kēvala* (II 96), *jiya* (I 23, etc), *tihuyana* (I 16, II 16) Generally intervocalic kh, gh, th, dh, ph and bh are changed to *h* : *suhu* (II 199), *lahu* (II 100), *uppahi* (I 78), *ahammu* (I 60), *samāhi* (I. 14), *nahu* (II 20), *sahāu* (II 197) It is only in a few cases that *bh* is retained *abhaya* (II 127) Thus we see that there is a general tendency to drop the intervocalic consonants rather than to soften them, and their retention in a few cases is meant perhaps to avoid confusion with similar words Coming to the treatment of nasals, Hēmacandra's Grammar, according to the editions of PISCHEL,[2] PANDIT-and-VAIDYA[3] retains initial *n*, PISCHEL, however uniformly adopts *ṇ*, both initial and medial in his revised edition of Apabh verses[4] Our text uses *ṇ* alone everywhere. It is only Ms B that retained *n* at times Kannada Mss are almost

1 There is a case of the development of *v* possibly due to the preceding *u*, *vari* = *uvari* = *udaiṃ* (II 20)

2 *Hēmacandra's Grammatik der Prākrit-Sprachen*, Halle 1877

3 *Kumārapālacarita Appendix*, Bombay Sk and Pk Series LX, Poona 1936

4 *Materialien zur Kenntnis des Apabhraṁśa*, Berlin 1902

uniform in having *u*. Hēma. has generalised the change of *m* into nasalised *v* (iv. 397), for which there is phonetic justification. *P.-prakāśa* has some cases where *m* is shown as *v*; it should not be ignored that the various readings waver between *m* and *v*: *atthavana* (II. 132), *nava* (I. 1), *nāu* (I. 19, II 206).

As to the conjuncts, there is a tendency, already seen even in Prākrits (Hēma i. 43) to smoothen the double remnant by lengthening the preceding vowel, *īsaru* (I. 91), *kārima* (II. 123), *būdhau* (I. 91), at times conjuncts are smoothened without any compensation *akhau* (I 123), *nibhamtu* (I. 120, II. 88) By some of his rules (iv. 398, etc.) Hēma. allows the retention of *r* and that of *l* as a second member in a conjunct group, but in *P.-prakāśa r* is necessarily assimilated. To show that *r* is retained at times in Prākrit Hēma. quotes a line '*vodraha-drahammi paḍiyā*' (ii. 80) possibly from our text, but all our Mss. uniformly show assimilation I might note here a few cases of typical conjuncts: *acchi = akṣi* (I. 121), *appā = ātman* (I. 51, etc.), *kārima = kṛtrima* (II. 123), *chāra = kṣāra* (II. 90), *jhēu = dhyēya* (I. 25), *tittha = tṛṣṇā* (II. 132), *dīsu = dvīṣa* (II. 49), *Bambhu*, Kannada Mss uniformly have *Bamhu* for *Brahman* (I. 13, etc.) *rukkha* and *vaccha = vṛkṣa* (II. 130, 133).

Morphology or Declension —As noted by Hēma (iv. 445), there is much confusion of genders of words, and the predominant tendency is to reduce all words to the *a*-ending type by adding pleonastic *ka*, etc, for instance, *silaĕ* loc. sg. from *śilā* (I. 123), *nāṇiyaha˘ = jñāninām* (I. 122), *dēhiyaha˘* (II. 26), etc According to Hēma. the terminations of Nom, Acc and Gen., both sg. and pl., are often dropped (iv. 344-45) Our text shows some forms of Nom and Acc without terminations. Nom sg. *vihi* (I. 66), pl *pasuya* (II. 5), *muṇi* (II 33), *jōya* (I. 69), *limga* (I. 69). Acc sg *appā* (I. 58), *taṇu* (I 58), *vēyaṇa* (II. 187), *sayala* (I 115) pl. *jiṇavara* (I 6), *rōya* (I. 70). I have not been able to detect any instances where Gen. terminations are dropped. The termination + *u* appears in Nom & Acc sg., and once only in Nom. pl. *Hari-Hara-Bamhu* (II. 8) which is peculiar to our text. Neuter Nom. pl termination is -ĩ˘ as in *davvaĩ* (II 15), *puṇṇaĩ* (II. 57) In the Inst. sg. *a*-ending nouns show three, if not five, types of terminations. i) + *ēṇa* or + *iṇa* as in *taiēṇa*, v. 1, *tavēṇu* (I 42), *varahārēṇa* (II. 28), *kāraṇiṇa* (I 7), ii) + *ē˘* or + *im* (*ĕm*?) as in *appĕ˘* (I. 99), *niyamĕ˘* (II. 62), *parināmĕ˘* (II. 71), *appim* (I. 76, note the variants), *nāṇim* (II. 73), *niyamim* (I. 69, 106, etc), *dāṇim* (II. 72), and iii) what I might call + *aĩ˘* [1] as in *kammaĩ˘* (I. 63, 76), *mōhaĩ˘* (II. 79), *samsaggaĩ˘* (II. 108, note the v. 1.). Nouns ending in *i* show *-ē* or *ĕ* with or without *svārthē ka*, in the Inst. sg. *aggiyaĕ* (I. 1), *bhattiĕ* (II. 61), *bhattiyaĕ* (I. 6). Hēma. notes the terminations + *ĕ˘* and + *ēṇa* (iv. 333 & 342), but some of his illustrations show + *iṇa* and + *im* (iv 357,366) Inst pl. termination is *-hi˘* as in *dōhi˘* (II 71), *paēsahi˘* (II. 22), *vittimvittihi˘* (II. 52). According to Hēmacandra Abl terminations are: sg. *-hē*, also *-hu* and pl. *-hu˘* (iv 336, 341, 350), but our text has only *ha˘* both for singular and plural *gamthaha˘* (II. 49), *jīvaha˘* (II 86), *sayalaha˘ skammaha dōsaha˘* (II. 198). Hēma gives Gen. terminations thus: sg *-su*, *-ho*, *-ssu* and pl. *ha˘* for *a*-ending nouns, but our text uses only *ha˘* both for sg. and pl.[2] sg. *cittaha˘* (II. 70), *dēhaha˘* (I. 71), *rayaṇattayaha˘*

1 It might be taken as *ĩ˘* with *svārthē ka*

2 Once Brahmadēva wants *-ho* for Gen Sg. (II 12), and Ms *B* reads *-ho* in some places (II 161-62).

(II. 95); pl. *nāṇiyaha͂* (I. 122), *jīvaha͂* (II. 106), *mukkaha͂* (I. 47). For pure *i*-stems the Gen. termination is *-hi͂* in *P.-prakāśa* which according to Hēma. is *-hě* in sg. and *-hu͂* in pl. sg. *siddhihi͂* (II. 48, 69), pl. *jōihi͂* (II. 166), *nāṇihi͂* (II. 30), also note in this context the forms *jōīyahi͂* (II. 160), *paṃguha* (I. 66). For Loc. sg and pl Hēma. has *-e* and *-hi͂* respectively for *a*-stems, and *-hi* and *-hu͂* respectively for *i*-stems and *u*-stems. *P.-prakāśa* shows *+i*, or *+e*,[1] or even what might be called *+ aĩ* in sg and *hi͂* in pl. *tihuyaṇi* (I. 4), *saṃsāri* (I. 9); *appaĕ* (I 102), *silaĕ* (I 123), pl. *kasāyahi͂* (I. 123*3), *puhavihi͂* (II. 131). *Jōiya* for *yōgin* and *jiya* for *jīva* are the Voc. sg. forms.

We do not get many forms of personal Pronouns in *P.-prakāśa* *haũ* and *tuhu͂* are quite usual, and we get *mahu͂* (Gen. sg) and *mahu͂ tanaĩ = madīyēna* (II. 186). Some important forms of the demonstrative pronouns are noted below for example

Nom.

sg. *ihu* or *ĕhu*, *ĕhau*, *ku* or *kō*, *ju* or *jō*, *sō*.

pl. *ĕ* or *ĕi*, *jĕ*, *tĕ*, *ki* or *kĕ*.

Acc.

sg *kō*, *jō*, *sō*.

Ins.

sg. *jiṃ*. *jĕ͂*, *jēna*, *tiṃ*, *tĕ͂*, *tena*.

Gen.

sg *jasu*, *jāsu*, *tasu*, *tāsu*, *tahu͂* (II. 78).

pl. *jaha͂*, *jāha͂*, *taha͂*, *tāha͂*.

P.-prakāśa uses *kavuṇa* or *kavaṇu* (II. 171), *kāi͂* (I. 27) and *ki* (I. 98) for Interrogative *kiṃ*, and *anyat* is changed to *aṇṇu* (II 45) and *aṇu* (II. 44)

VERBAL FORMS—Some typical verbal forms may be noted here to get an idea of the forms used in *P.-prakāśa* Present 1st p sg. *vaṃdaũ* (I 4), *kahēvi* (*-mi* ? I 11), *bhaṇami* (I. 30), 2nd p sg. *mĕllahi* (I. 12), *hōhi* (II. 14), 3rd p sg. *vilāī* (II. 80), *vēī* (II 82), *havēī* (I. 13), pl *acchahi͂* (I 5), *vaccahi͂* (II. 4), *li* ((*lĕ*)*mi* (II 91), *humit* or *hōmit* (II. 103). Some Imperative forms that are available 2nd p. sg *jāṇi* (I 107, II. 38), *jōi* (II. 34), *sēvi* (I. 95), *jāṇu* (I 94, etc), *laggu* (II. 127) Typical Future forms that are available : 2nd p. sg. *karīsī* (II. 125), *gamisī* (II 141), *lahisi* (II 141), *sahisi* (II. 125), 3rd p. sg *karēsaī* (II. 188), *lahēsaī* (II 47), *hōsaī* (II 130, 168) Hēmacandra has noted all the available Present and Imperative forms of this text (iv. 382-3, 385, 387) The so-called 2nd p sg. forms of the Future noted above are at times treated as those of Present and at times of Future by Brahmadēva Their nature is much uncertain If they belong to Present, they are to be deduced form the forms like *karēsi* in Prākrit, if to Future, they are contractions from forms like *karihisi* of the Prākrit Though not generalised by him, forms like *karīsu*, *pāvīsu* are met with in Hēma.'s illustrations (iv. 396); and the Sk. shade takes them as Future 1st p. sg forms. The Absolutive terminations in this text are *-vi*, *+ ivi*, *+ ĕvi*, *+ avi*, and *+ ĕviṇu* as in *dĕvi* (II. 57), *mĕllivi* (I. 92), *dharēvi* (II. 25), *parihar avi* (II. 4), *muēviṇu* and *lahēviṇu* (II. 9, I. 85), and there

[1] Kannada Mss show *e* uniformly

is only one form showing the termination+*ĕppinu*, *muĕppinu* (II. 47). Besides the above ones, Hēma. gives + *i*, + *iu*, + *ĕppi*, as the Absolutive terminations, but they are not found in this text. The typical forms of the Infinitive of purpose are *sahana* or *sahanu* (II. 120), *saṃthavana* (II. 137), *lēnaha* (II 87), *munahu* (I 23). Excepting *munahu* which occurs only once in our text, all others are generalised by Hēma. (iv. 441) with whom some Gerund terminations also are used for Infinitive.

INDECLINABLES, ETC.—In this paragraph all the Indeclinables, etc., are noted with their Sk. counterparts alphabetically arranged. *atra* = *itthu* or *ĕtthu* (I. 101, II. 211), *īdṛśī* = *ēhī* (II 157), *ēva* = *ji* (I. 96, etc.), *ēvam* = *ēmu* (I. 65) or *eu̐* or *iu̐* (II. 73), *katham* = *kēma* or *ke̐va* (I 121), *kiyat* = *kĕttiu* or *kittiu* (II 141), *kutra* = *kĕtthu* or *kitthu* (II. 47), also *kahi̐* (I. 90), *jhaṭiti* = *jhatti* (II. 184), *naiva* = *navi* (I. 31, etc.), *tatra* = *tĕtthu* or *titthu* (I. 111, II. 137), also *tahi̐* (II. 162), *tathā* = *tēma* or *tima*, *tēmu* or *timu*, or even nasalised *v* for *m* (I. 102, 85, etc.), *tadā* (?) = *tāmaĩ* or *tā̐vaĩ* (II. 41, 174), *tādṛśa* = *tēhau* (II. 149), *tāvat* = *tā*, *tāma*, also *tā̐va* or *tāmu* (I 108, II. 81), *tāvanmātra* = *tĕttadau* or *tittidau* (I. 105), *punar* = *punu* (II 211), *mā* = *ma*, *maṃ*, *mana* (I. 101, II. 107, 109), *yatra* and *yathā* correspond to *tatra* and *tathā*, *yadā* (?) = *jāmaĩ*, *jā̐vaĩ* (II. 41, 174), *yādṛśa* = *jēhau* (I. 26), *yāvat* = *jāma*, *jāmu*, *jā̐va* (II. 81, 194), *yāvanmātra* = *jittiu* (II. 38), *vinā* = *vinu* (I. 42) All these indeclinables, etc., ignoring slight phonetic variations, are found in Hēma.'s illustrations, and for some of them he has special rules. Forms corresponding to Hēma.'s *jĕttula* and *tĕttula* (iv. 435) are not found here As to the use of *api*, or text once uses *kimpi vi* (I. 65), perhaps it is a mistake for *kimci vi* which suits the context better. *P.-prakāśa* repeatedly uses *svārthē ka* and *da*, but their combinations (iv. 430) are not met with here, at times *ka* appears doubled as in '*gurukkī vĕlladī*' (I. 32). Of the *tādarthya nipātas* (Hēma. iv 425) only *tana* is used here, and the rest are not found in this text The forms *kērau*, etc, used by Hēma. in his illustrations on iv. 359 (see also Hēma. ii. 147) are used in this text *kērā* (I. 73, II. 69), *kēraĩ* (I. 99), *kērau* (II. 29). Though *ji*, etc., are repeatedly used, the occurrence of *ca* is a rarity in these dōhās.

IMPORTANT WORDS, ETC.—*P.-prakāśa* uses many words which might be called Dēśī due either to their non-Sanskritic etymology or non-Sanskritic significance. But most of them are already recorded in *Pāiasadda-mahaṇṇavō*, so I shall note only a few of them which are not recorded there or which require some explanation.

avakkhadī (I. 115)—Brahmadēva explains thus '*dēśa-bhāṣayā cintā*'.

khaḍillau (II. 139)—Brahmadēva equates it with *khalvāṭam*. Hēma. quotes this verse but his reading is *khallihaḍau̐*. Our form is a case of metathesis from the Prākrit form *khallīḍa* noted by Hēma. (i. 74).

khavaṇu or *khavaṇau* (I. 82, 88)—Brahmadēva equates it with *kṣapaṇakaḥ*, a Digambara. I think, this Sk. rendering has no etymological justification though it occurs in *Pañcatantra*, etc, the word should be traced back to *samaṇa*, Sk. *śramaṇa*.

gurau (I. 88) Brahmadēva remarks '*gurava-śabda-vācyaḥ Śvētāmbaraḥ*'.

catta (II 89)—Brahmadēva does not explain it, but I think it means in that context 'a mat', cf *cataī*

javalā (II 127)—Brahmadēva equates it with Sk. *samīpē*, and the word is current in Marāthī in this sense I think, it should be traced back to Sk *yamala*, Pk. *jamala*, a pair, and therefore those that are near each other. This sense is more suitable in that context

dhaṁdha (II. 121)—Brahmadēva gives a Sk. word *dhāndha* which is not known to classical Sanskrit. The Kannada gloss reads *daṁdē*, and takes *daṁda* = Sk *dvandva*. There is a Prākrit word *dhaṁdha* = shame

padichaṁdā (II 129)—It has the sense of similarity, and it is used here for *dṛṣṭānta*.

padiyāra (I. 121)—A scabbard Brahmadēva is uncertain about its Sk. equivalent, so he suggests once *pratikāra* and a second time *pratihāra* Hēmacandra, in his *Abhidhāna-cintāmaṇi*, gives *pratyākāra* = *khaḍga-pidhānakam* which appears to be the correct equivalent of *padiyāra*. He gives another word *parivāra* (Martya-kānda 447)[1]

vadha (II 19, 154, etc.)—This word is repeatedly used in this text, and Brahmadēva explains it usually as *vatsa*, but once as *bata* (I 121) Hēmacandra (iv 420) equates it with *mūḍha* (I think, in the sense of *mōhita*, deluded, misled). It may be noted that *mūḍha* is also used once in our text (II 128) It is recorded in *Pāiasadda-mahaṇṇavō* as a Dēśi word meaning dumb, one incapable of speech *vadha* or *badha* is used as a term of address by Saraha as well, he uses *putta* also (38, 53) as a term of address.

vali vali (II 137)—Brahmadēva takes it as '*punaḥ punaḥ*', compare *vāraṁ vāraṁ*

vŏḍḍaha (II 117)—Hēma quotes this phrase but reads *vŏdraha* meaning *taruṇa-puruṣa* (ii. 80)[2] Brahmadēva interprets as *yauvanam*, the Kannada K-gloss takes it as *strī-śarīra*, but Q-gloss reads *cŏḍḍaha* (perhaps orthographical confusion between *c* and *v* in medieval Dēvanāgarī) and gives the same meaning as that given by Brahmadēva.

vaṁdau (I. 82, 88)—Brahmadēva comments, *vandakaḥ = Bauddhaḥ*. The etymology of the word is obscure. Some Kannaḍa Mss read *Budd(h)au*.

IMPORTANT ROOTS, ETC.—Many dhātvādēśas are used in this text, but I note here only those which are not directly traced in the list given by Hēmacandra *Uvvala-ud vart* (II 148), cf Hēma *uvvĕlla = ud vēst*. *Guruva* (II 145) *muh*. *Cūra* (II 126) to powder from *cūrṇa* *Chaṁda* (I. 74, *Chaḍḍa* according to Hēma), to abandon *jōa* (I 109, II 34) to see, it is used in Hēma.'s illustrations (iv 422). *Jhaṁpa* (I. 61) to cover. *Dahula-kṣubh* (II. 156), cf. Marāthī *dhavaḷaṇĕ* *Pĕkkha* or

1 For this reference I am thankful to Mr N R ACHARYA, Shastri department, Nirnayasagar Press, Bombay

2 To judge from *Pāiasadda-mahaṇṇavō*, the word is not extensively used in literature The earliest occurrence, therefore, is in *Pāiyalacchī-nāmamālā* (Ed by G BÜHLER, Göttingen 1879), the Prākrit Lexicon of Dhanapāla (972-3 A D), and in giving the meaning of this word Hēmacandra has in view Dhanapāla's definition '*bŏdrahŏ taruṇŏ*' (verse 62)

Pikkha (I. 71, II. 114) to see *Vāha* (II 142) to see; it may be derived thus *Pāsa* > *pāha* > *vāha*.

PECULIARITIES OF KANNADA MSS.—The Kannada Mss., which are described in section IV below, have certain peculiarities some of which such as *d* for *dh*, absence of any discrimination between short and long vowels arise out of the nature of Kannada script. There are others which are uniformly shown by Kannaḍa Mss. (excepting S which is a mechanical copy of Brahmadēva's text, but that also is subjected to some marginal corrections), and they shed some light on the phonology of Apabhraṁśa. The Dēvanāgarī recension, represented by Brahmadēva's text and by the Mss. A, B and C, shows a good deal of vacillation between *i* and *e* in the Inst. sg. forms such as *dēvĕ* or *dēvim* and *kāranēna* or *kāranina*, in the Loc. sg. forms such as *dēvē* or *dēvi*, and in forms like *kē vi* or *ki vi*, *jĕva* or *jima*, *tĕva* or *tima*, etc. But the Kannada Mss. uniformly accept *e* which may be short or long as required in the context. Even Hēmacandra's Grammar shows this vacillation in forms like *hatthim* Secondly, Dēvanāgarī Mss vacillate between *i* and *e* before the conjuncts as in *mukkha* or *mŏkkha*, *ĕkka* or *ikka*, *bŏlla* or *bulla*, etc..[1] The *Kannada* Mss. uniformly show *e* and *o* and not *i* and *u* I think, this vacillation is due to the fact that Sanskrit *e*, *o* are always long, to show them short, as we want short *e* and *o* in Apabh. (Hēma. iv. 410), they were reduced to *i* and *u*. In Kannada *e* is both short and long, so the Kannada Mss. felt no need of changing it to *i* If we look to the corresponding counterparts in Sanskrit and Prākrit, we find that *e* is preferred. So *e* appears to be really the earlier stage, and being short in pronunciation it came to be changed to *i*. The same is the case with *o*. Then these Kannaḍa Mss. uniformly read *sō ji* and *jō ji* as *sŏjji* and *jŏjji*, *Bambhu* is always shown as *Bamhu* which might be allowed by Hēma. (iv 11?), but *sŏjji* and *jŏjji* cannot be adequately explained.

VALUE OF THEIR TRADITION.—There is another explanation also for this vacillation. Apabhraṁśa was once a popular speech allied to Old-Rājasthānī, Old-Hindī, Old-Gujarātī, etc., which are the earlier stages of the present-day Hindī, etc. So copyists and reciters did make vowel changes, etc., in the light of contemporary pronunciation as it is clear from the manner in which works like *Rāmāyana* of Tulasīdāsa have undergone dialectal changes. What the copyists and even reciters minded were the contents and not the dialectal features. Even the Hindī commentary, printed in this edition, though attributed to Daulatarāma, does not represent the very language of Daulatarāma, as I have shown below. The Kannada Mss therefore, are likely to be of use for the following reasons: some of the Mss. are sufficiently old and are copied from pretty older Mss., and as they were preserved in a country where the spoken languages were completely different from Apabh., there was no scope for such changes as it happened in the North. So a critical edition of *P.-prakāśa* should prefer *e* and *o*, short or long as needed by the context, in the above cases, because such readings are supplied by Kannada Mss. some of which preserve text-tradition even earlier than Brahmadēva.

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1 In Dēvanāgarī Mss *o* is often represented by *u* with a vertical stroke on its head, and the copyists at times took it for *u* only

RESULTS OF THE ABOVE COMPARISON AND CONTRAST —The Apabhramśa dialect of *P.-prakāśa* is a homogeneous one The forms that we have taken for comparison, excepting the Inf of purpose form *muṇahu* and the Gerund in *ĕppiṇu* which occur only once, are repeatedly met with in our text Hēmacandra has taken quotations from *P -prakāśa* with certain improvements, and that he might have analysed our text and incorporated sufficient material from this work is borne out by many common points noted in the above paragraphs. Even after ignoring minor variations of vowels and individual forms not recorded by Hēma., there remains a substantial residue of fundamental differences between the Apabhramśa of *P.-prakāśa* and that of Hēma 's grammar despite the majority of common points noted above The Śaurasēnī basis of Hēmacandra's Apabh explicitly stated and further confirmed by the softening of consonants in his illustration is almost completely unknown to our text. Then the retention of *r* and of unassimilated *r*, which is required by some of the rules of Hēma and which is illustrated by some of his quotations, is unknown to our text. There are some other aspects of Hēma 's Apabh not found in this text dropping of the Gen. termination and the Gen. termination *-hō*, most of the Abl terminations noted by Hēma, absolutive forms in + *i*, + *iu*, + *ĕppi*, majority of the *tādarthya-nipātas*, the form *sahu* for *sarva*, many of the equivalents of *iva*, etc

ADDITIONAL TRACT OF LITERATURE USED FOR HIS GRAMMAR.—The above points clearly indicate that Hēma drew his material from many other works whose Apabhramśa differed in certain respects from that of *P -prakāsa*. There is no evidence to say that the conjuncts with *r*, preservation of *r*, Śaurasēnī basis and other dialectal features of *P.-prakāsa* have been modified The Mss studied do not warrant any conclusion or conjecture like this From the comparatively small number of Hēma.'s quotations which have Śaurasēnī characteristics and which retain *r*, as against the features of this text, it appears that many of the works used by Hēma. represented the Apabh similar to that of *P -prakāśa*, and a few works he might have used which retained conjuncts with *r*. Words like *dhōlā*, some common verses,[1] the retention of *r* in a conjunct group in early Rājasthānī poems might indicate that Hēma. has drawn some of his illustrations from what might be called Rājasthānī Apabhramśa, the predecessor of Old Rājasthānī.

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1 On iv 352 Hēma gives a quotation which runs thus

वायसु उड्डावन्तियए पिउ दिट्ठउ सहस त्ति ।
अद्धा वलय महिहि गय अद्ध फुट्ट तड त्ति ॥

This quotation of Hēma has not only the common idea but also some common words with the following verse in present-day Rājasthānī,

काग उडावण धण खडी आया पीव भडक्क ।
आधी चूडी काग-गळ आधी गई तडक्क ॥

Either these two verses indicate a common source, or the old Apabh verse gradually drifted to his form passing through dialectal changes (see *Dhōlā Mārūra Dūhā*, p 476)

vaśīyam[1] assimilate *r* even in typical words like *priya*, etc., illustrated by Hēma. Prof. HIRALAL puts Svayambhū, the author of *Paumacariu* and *Harivamsu* between 700-783 A.D., and so far as I have seen the passages *r* is assimilated. Later Apabhraṁśa works that are recently brought to light assimilate *r*.[2] And we would be only cutting the ground under our feet, if we suppose that all the Mss are per force subjected to this assimilation at a later stage. So in the light of the above considerations the presence

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1 By questioning the genuineness of Apabhraṁśa verses in *Vikramōrvaśīyam* the earlier scholars meant that they could not be attributed to Kālidāsa. The following are the arguments adduced by PANDIT and others. The commentator Kātayavēma knows nothing of these verses; the South-Indian Mss do not include them; the king being an Uttamapātra cannot utter verses in Prākrit; most of the verses are tautological repeating the substance of Sanskrit verses in that context; there is a vagueness of allusions and references in these verses; several of them interrupt the sentiment expressed by Sk. verses; and lastly Apabhraṁśa passages are not found like this in other dramas of Kālidāsa. All these arguments have for their background a hesitation to take back Apabh. verses to such an early age, especially because a scanty amount of Apabh. literature was known to scholars at the beginning of this century. This hesitation must be given up now for the following reasons. Apabhraṁśa forms are traced in *Paümacariya* of Vimala (not later than 3rd century A.D.); we have an epigraphic record that Guhasēna of Valabhī (559-69 A.D.) composed poems in Apabh.; and lastly by the last quarter of the 8th century (see above Uddyōtana's remarks on p. 45) Apabhraṁśa is already recognised as a popular and forceful medium of poetry. In the light of these facts it is not in any way improbable that Kālidāsa (c. 400 A.D.), whose Māhārāṣṭrī songs are some of the best specimens, might have composed some Apabh. verses to be sung by the mad king. That Kātayavēma and Southern Mss do not include these verses is not a conclusive argument. It may be noted that Northern Mss have got these verses and Raṅganātha does comment on them. The South, it must be remembered, is well-known for its stage-adaptations of Sk. dramas. In the South Apabhraṁśa had no connection, as in the North, with the contemporary popular speech; so naturally these verses must have failed to impress the Dravidian audience: this also might explain the exclusion of these verses. No doubt, the king is an Uttamapātra and he speaks in Sanskrit in all other acts. But in the fourth act the king is gone mad, and *Nāṭyaśāstra* allows *bhāṣā-vyatikrama* for Uttamapātras on certain occasions. It is also suggested by PANDIT himself that these verses were perhaps to be chanted by some one behind the curtain, when the king is moving hither and thither searching for his wife; and there is some justification for these songs that they make the whole 'scene romantic and solemn' and that, as Prof. R. D. KARMARKAR remarks in the Intro. to his edition, they give 'to the actor, representing the king, occasional rest'. As to the arguments of tautology, vagueness and inconsistency, they are subjective considerations; and they can be explained, if we remember that these songs are the out-bursts of a mad monarch. Even in the present-day dramas meaningless songs are introduced; they do not advance the plot in any way but they are songs merely to amuse the audience. Any one acquainted with the phonology of Apabh. will readily accept that it is perhaps the best medium for songs. The last one is a negative argument and thus it proves nothing. The mad king, with whom the Apabh. songs are associated, does not figure in other dramas of Kālidāsa. Students of Kālidāsa's works will agree that the imagery projected by these verses is worthy of the genius of Kālidāsa. All this means that there is a strong case for the genuineness of these verses, and the question requires to be taken up once more for discussion.

2 Dr. P. L. VAIDYA, whose critical edition of Puṣpadanta's *Mahāpurāṇa* is in the Press, kindly informs me that a family of Mss retains *r* in some words. When this work is out, it will be a publication of monumental magnitude and importance in Apabhraṁśa literature.

of assimilated or unassimilated *r* is not at all a chronological criterion, but it is only a regional difference which is quite possible in a continent like India This further shows that Hēma. has based his grammar on works in at least two different dialects possibly from two different regions.

II. JŌINDU THE AUTHOR OF P.-PRAKĀŚA[1]

a) YŌGĪNDU AND NOT YŌGĪNDRA

JŌINDU AND HIS SANSKRIT NAME.—It is to be highly regretted that such a great mystic as Jōīndu has left no details about his personal life Śrutasāgara call shim a 'Bhattāraka which should be taken only as an honorific term There is not the slightest indication in his works about his age and place His works reveal him as a mighty spirit resting on a higher latitude of the spiritual realm. He stands for no vanity of learning and no parade of scholarship he is an embodiment of spiritual earnestness. *P.-prakāśa* mentions his name as Jōīndu. Jayasēna quotes a verse from *P.-prakāśa* with the introductory phrase '*tathā Yōgīndra-dēvair apyuktam*'[2] Brahmadēva more than once mentions the author's name as Yōgīndra. Śrutasāgara quotes a verse with the phrase '*Yōgīndradēva-nāmnā Bhaṭṭārakēna*'[3] Some of the Mss hesitate between Yōgīndra and Yōgēndra. Thus Yōgīndra as the Sk. form of his name has been pretty popular As proved by identical spirit, similar ideas and common phrases *Yōgasāra* is another work of Jōīndu In the concluding verse the name of the author is mentioned as Jōgicamda which cannot be equated with Yōgīndra. Therefore I have suggested that the form Jōīndu stands for Yōgīndu which is identical with Yōgicandra, and we have instances where *indu* and *candra* are interchanged in personal names as in Bhāgēndu and Bhāgacandra, Śubhēndu and Śubhacandra. Through mistake it was Sanskritised as Yōgīndra which has been current now There are many Prākrit words which have been wrongly, and oftentimes differently, Sanskritised by different authors The editor of *Yōgasāra* had detected this discrepancy, but funnily he writes a combined name '*Yōgīndra-candrācārya-kṛtah Yōgasārah*' If we take his name as Yōgīndu, everything will be consistently explained.

b) WORKS OF YŌGĪNDU

VARIOUS WORKS TRADITIONALLY ATTRIBUTED —The following works are traditionally attributed to Yōgīndu (usually mentioned as Yōgīndra) 1) *P.-prakāśa* (Apabh.), 2) *Yōgasāra* (Apabh.), 3) *Naukāra-śrāvakācāra* (Apabh.), 4) *Adhyātma-samdōha* (Sk.), 5) *Subhāsita-tantra* (Sk.), and 6) *Tattvārthaṭīkā* (Sk.), besides, three more works attributed to Yōgīndra have come to light (7) *Dōhāpāhuda* (Apabh.), 8) *Amṛtāśīti* (Sk.), and 9) *Nijātmāṣṭaka* (Pk.) Of these we do not know anything about Nos. 4 and 5, as to No 6, the name Yōgīndradēva is in all probability confused

1 This section, with additions here and there, is mainly based on my paper 'Jōindu and his Apabhramśa Works' in the *Annals* of the B O R I, XII, ii, pp 132-63 The detailed contents of the works and some references that are omitted here will be found in that paper

2 *Samayasāra* (RJS) p 424

3 *Saṭprābhṛtādi-sangraha* (MDJG, Vol XVII), p 39

with that of Yōgadēva who has written a Sk. commentary on *Tattvārthasūtra*.[1]

1) *Paramātma-prakāśa* .

AUTHORSHIP, ETC.—In the preceding section the various aspects of *P.-prakāśa* have been studied in details. Undoubtedly it is the work of Jōīndu, and the proposal that it might have been compiled by a pupil of his is already rejected above[2] Jōīndu plainly mentions his name and says that the work was composed for Bhaṭṭa Prabhākara. Then Śrutasāgara, Bālacandra, Brahmadēva and Jayasēna have explicitly attributed the authorship of this work to Jōīndu.[3] In fact, this is the biggest known work of Jōīndu, and on this rests his fame as a spiritualist.

2) *Yōgasāra*

CONTENTS, AUTHORSHIP, ETC —The subject-matter of *Yōgasāra*[4] is the same as that of *P.-prakāsa*. The self is to be realized as completely isolated from everything else These dōhās, says the author, are composed by the monk Jōgicamda to awaken the self of those that are afraid of Samsāra and are yearning for liberation (Nos. 3 & 107). The author says that he composed it in dōhās, but in the present text we have one Caupāi (No 39) and two Sōrathas (Nos 38 & 46) this perhaps indicates that the text is not well preserved. The mention of Jōgicanda (= Jōīndu = Yōgīndu) in the last verse, similar opening Mangalas, identical subject-matter and the spirit of discussion, and common phrases and lines indicate that one and the same Jōīndu is the author of these two works The text, as it is printed, is not critical , and there are apparent errors Making concession to these, even the dialectal form is practically the same The only points of difference that strike one are Gen. sg. with *-hu* (and also *-ha*) which is *-ha*̆ in *P -prakāśa* , Present 2nd p. sg with *-hu* (and also *-hi*, but which is *-hi* alone in *P -prakāsa*) , and the Absolutive with *-vina* which is *-vinu* in *P -prakāśa* All these are slight vowel changes on which no conclusions can be based Jayasēna quotes a dōhā from this work in his commentary on *Pañcāstikāya*[5]

3) *Naukāra-Śrāvakācāra* or *Sāvayadhamma-dōhā*.[6]

CONTENTS, ETC —It is seen from the analysis[7] that this work deals mainly with

1 There is a Ms (Dated Samvat 1863) of this work in the Bhandarkar Oriental Research Institute, Poona In the opening remarks Yogadēva mentions the names of Pādapūjya and Vidyānanda In the concluding Praśasti he calls himself a Mahā-bhaṭṭāraka He was a pupil of Paṇḍita Bandhudēva, a contemporary of king Bhīma and a resident of Kumbhanagara The name of his commentary is *Sukhabōdha Tattvārthavṛtti* Mādhava (c 1350) refers to Yōgadēva and his Vṛtti in his *Sarvadarśana-saṅgraha*, Chap 3

2 See p 8 above

3 For references see my paper in the *Annals* , see also the discussion of the date below

4 MDJG Vol XXI, pp 55-74 The contents are analysed in my paper in the *Annals* At Karanja there is a Sk commentary on this work by Indranandi, the pupil of Amarakirti (*Catalogue of Sk and Pk Mss in C P and Berar*, p 685) , and there is a Hindī metrical rendering of it published under the name, *Svānubhava-darapana* by MUNSHI NATHURAM, in 1899 A D , and on this Hindī rendering there is an exhaustive Gujarātī commentary by LALAN, Bombay 1905

5 RJS ed , p 61

6 Critically edited with Intro and Hindī translation by HIRALAL JAIN (KJS Vol II), Karanja 1932 , the Mss and the views of Prof HIRALAL referred to below are from this Intro

7 Vide my article in the *Annals* XII ii,

the duties of a house-holder in a popular and attractive style. The exhortations are spiced with nice similes, and as compared with other manuals of this class the treatment is less technical. From the contents and metre it gets the name *Śrāvakācāra dōhaka*; it is also known as *Nava (Nau) kāra-Śrāvakācāra* from its opening words, and Prof HIRALAL calls it *Sāvayadhamma-dōhā* after much consideration.

ITS AUTHORSHIP.—In my paper on Jōīndu I had pointed out how there are three claimants, namely Jōgēndra, Dēvasēna and Lakṣmīcandra or Lakṣmīdhara, for the authorship of this work. Since then some nine Mss of this work have come to light, and the problem of its authorship has been discussed in details by Prof HIRALAL in his Introduction. Even as the facts stand Prof. HIRALAL'S view cannot be accepted; so it is necessary to state the position and see what should be the probable conclusion.

JŌĪNDU'S CLAIMS.—His claims rest on these grounds: i) Traditional lists attribute a *Navakāra-Śrāvakācāra* to him; ii) the concluding colophon of Ms *A* calls it Jōgīndra-kṛta, and a supplementary verse found at the close of Ms. *Bha* (after the concluding colophon) attributes the text to Yogīndradēva. The forms Jōgīndra and Yōgīndra, it appears, are meant to imply the author of *P.-prakāśa*, and it must be seen how far these claims are justified. As in *P.-prakāśa* and *Yōgasāra* Jōīndu does not mention his name in the body of the text. Secondly, the high flights of spiritualistic fervour of Jōīndu are conspicuously absent here; and the subject-matter of Śrāvakācāra is not quite in tune with the mystic temperament of Jōīndu. Thirdly, Prof. HIRALAL finds this work more profound as a piece of poetry than other works of Jōīndu and brushes aside the possibility that Jōīndu might have composed it in his younger days. Fourthly, as I have already noted, despite some common ideas there are no striking phraseological similarities between this work and *P.-prakāśa*. Lastly, I might point out that *Sāvayadhamma-dōhā* shows the termination *-hu* in Abl. and Gen. sg., but we have seen that *P.-prakāśa* uniformly shows *-ha** both in the sg. and pl. So there is no strong evidence to attribute this work to Jōīndu. Perhaps it is the common Apabh. dialect and a few similar ideas that might have led some one to put the name of Yōgīndra in the colophon.

DĒVASĒNA'S CLAIMS.—Prof. HIRALAL upholds the claim of Dēvasēna on the following grounds: i) Ms. *Ka* mentions '*Dēvasēṇaṁ uddiṭṭha*' in the last verse. ii) *Sāvayadhamma-dōhā* has many striking similarities with *Bhāvasaṁgraha* of Dēvasēna. iii) Dēvasēna had a liking for composing dōhās, and it was perhaps a new form of metre in his days. Thus he attributes this work to Dēvasēna, the author of *Darśanasāra*. His arguments are not quite sound. i) Ms. *Ka* does not deserve so much reliance; of the nine Mss. it is the longest so far as the number of verses is considered and the latest so far as its age is considered. The text itself (No. 222) says that there should be 220 or 222 verses; the earliest known Ms. contains 224, while Ms. *Ka* contains 235 if not 237 verses. This plainly means that it is an inflated recension. Now the dōhā which mentions the name of Dēvasēna is not only corrupt but contains plain errors: the form *Dēvasēṇaṁ* is very queer, and a similar form is not traced in the whole of the text; the phrase [illegible] is meaningless as it stands; as I understand dōhā, both the lines of this verse are metrically incorrect; the concluding rhyme of the two lines, which is a regular feature of dōhā and which is seen throughout this text,

is conspicuously absent in this verse, and lastly Prof. HIRALAL himself does not include this verse in his settled text. Such a concluding verse, therefore, cannot be attributed to the author of *Sāvayadhamma-dōhā*, and we cannot believe that Dēvasēna, the author of *Darśanasāra*, might have composed it. Turning to the four Prākrit works of Dēvasēna, in *Bhāvasamgraha*[1] he mentions his name as Dēvasēna, the pupil of the preceptor Vimalasēna, in *Ārādhanāsāra*[2] simply as Dēvasēna, in *Darśanasāra*[3] as Dēvasēna-ganin, residing in Dhārā, and in *Tattvasāra*[4] as Muninātha Dēvasēna. In the first three works the name Dēvasēna is implied by the word Surasēna in the opening Mangala. None of these indications is found in *Sāvayadhamma-dōhā*. Thus the first argument loses its force and the other two can be easily explained ii) it is a fact that there are some common topics between *Bhāvasamgraha* and this work, but of the 18 parallel passages enumerated by Prof HIRALAL hardly more than three passages are really parallels Unless there is a significant phraseological similarity common words and ideas prove nothing in a literature of traditional nature That one verse is common is important Some Apabh verses are found in *Bhāvasamgraha*, Ms *kha* stamps that verse as *uktam ca*, and the editor has shown how Mss of *Bhāvasamgraha* have included verses from works even later than Dēvasēna.[5] It is not at all improbable, therefore, that some copyist might have taken this verse from *Sāvayadhamma dōhā* iii) The third argument proves nothing The beginning of the use of dōha is not fully studied as yet I may, however, point out that Apabh portions of *Vikramōrvaśīyam* have one dōhā,[6] and that Rudrata, when illustrating the *ślēsa* of Sk and Apabh composes two dōhās (IV 15 & 21) in his *Kāvyālankāra*. Rudrata flourished before 900 A D or more probably in the earlier part of the 9th century. Ānandavardhana (c. 850) also quotes an Apabh. dōhā in his *Dhvanyālōka*.[7] Even if it is accepted that Dēvasēna had a liking for dōhā, that he is the author of *Sāvayadhamma-dōhā* cannot be proved Thus the claim that Dēvasēna is the author has to be given up now

LAKSMĪCANDRA'S CLAIMS —The colophons of Mss *Pa*, *Bha* and *Bha3* attribute this work to Laksmīcandra. Śrutasāgara quotes nine verses from this work one is attributed to Lakṣmīcandra and another to Laksmīdhara.[8] Thus Laksmīcandra alias Lakṣmīdhara is the author of *Sāvayadhamma-dōhā* according to Śrutasāgara's information His use of the words Guru and Bhagavān with the name of Laksmīcandra, as I now realize,[9] should not be taken with any special significance, because Śruta-

1 Ed MDJG Vol XX, Bombay Samvat 1978
2 Ed MDJG Vol VI, Bombay Samvat 1973
3 Critically edited by me in the *Annals* of the B O R I XV iii-iv Five Mss read *surasēṇa*, while only one reads *surasēṇu*, though the latter suits the meaning better, the former should be accepted with the majority of Mss
4 Ed MDJG Vol XIII, Bombay Samvat 1975
5 See the editor's foot-note on p 111 (verse No 516), see also the Intro p 2
6 S P PANDIT *Vikramōrvaśīyam*, 3rd Ed, Appendix I, p 1134 a
7 PISCHEL *Materialien zur Kenntnis des Apabhraṁśa*, p 45
8 *Saṭprābhṛtādi-sangraha*, pp 144, 203, 283, 284, 297, 349, 350, the numbers of the verses quoted from this work are 7, 105, 109, 110, 111, 112, 139, 148, 156 No 139 on p 203 is attributed to Lakṣmīcandra and No 148 on p 144 to Lakṣmīdhara
9 In my paper in the *Annals* I had said ' he uses quite familiar terms like Guru, Bhagavān, as though Lakṣmīdhara is his immediate preceptor'

sāgara mentions Samantabhadra as Guru and Gautama and Pūjyapāda as Bhagavān.[1] Prof. HIRALAL sets aside the claims of Laksmīcandra, whom he takes to be the same Laksmīcandra, a contemporary of Śrutasāgara, on the following grounds i) The last verse of Ms. *Bha* attributes the text to Yōgīndra, Pañjikā to Laksmīcandra and Vrtti to Prabhācandra ii) Laksmana, the pupil of Mallibhūsana, mentioned in the concluding remarks of Ms *Pa*, is identical with Laksmīdhara, Laksmana being his name before entering the order of monks iii) The phrase '*Laksmīcandra-viracitē*' in Ms. *Pa* is a scribal error, and it should have been either '*Śrī-Laksmīcandra-likhitē*' or *Śrī-Laksmīcandrārtha-likhitē*. iv) Lastly no other works of Laksmīcandra are known to us. It is true that Śrutasāgara attributes this work to Laksmīcandra (or -dhara), but there is no evidence at all to identify this name with that of a contemporary of his. Jaina hierarchy contains identical names of teachers who lived at different times. i) The verse in Ms *Bha* is a later addition for the following reasons it comes after the concluding colophon '*iti Śrāvakācāra-dōhakam Laksmīcandra-krtam samāptam | śrī*', the contents of the verse are inconsistent with this colophon, a part of the verse claiming Yōgīndra as the author is not at all proved, and, as Prof HIRALAL himself has said, nothing is definite about the Pañjikā attributed to Laksmīcandra. ii) I have already stated above that there is no evidence to take Laksmīcandra to be the same as the contemporary of Śrutasāgara Even accepting, for the sake of argument, that Laksmīcandra (the contemporary of Srutasāgara) was known as Pt. Laksmana in his householder's life, Laksmana and Laksmīcandra, mentioned at the close of Ms. *Pa*, are not identical First we get '*iti Upāsakācārē ācārya Śrī Laksmīcandraviracitē dōhaka-sūtrāni samāptāni*' then follows that this *Dōhā-śrāvakācāra* was written for Pt. Laksmana, the pupil of Mallibhūsana, in Samvat 1555. Pt Laksmana, therefore, was a householder in Samvat 1555, then how can he mention beforehand his forthcoming ascetic title, Laksmīcandra, when he still calls himself Pt. Laksmana? The name, Laksmīcandra, is mentioned first, and then comes the copyist's mention of Pt. Laksmana. By comparing Mss. *Pa* and *Bha3* it will be clear that the colophon quoted above belongs to the author himself, and the following lines in *Pa* are to be attributed to the copyist iii) When the proposed identity of Laksmana and Laksmīcandra is not proved, and in fact disproved, there is no point in suggesting a correction in the actual reading. iv) The last argument does not stand by itself, and needs no independent criticism Prof HIRALAL's arguments against Laksmīcandra's authorship are not conclusive, and his claim that Dēvasēna is the author is already disproved. So, in conclusion, I have to say that the author of this Śrāvakācāra, in the light of the available material and on the authority of Śrutasāgara's statement, is Ācārya Laksmīcandra. There is no evidence to identify him with another Laksmīcandra who was a contemporary of Śrutasāgara. All that we know about the age of this Laksmīcandra is that he was earlier than Śrutasāgara and Brahma-Nēmidatta (A D 1528).

7) *Dōhāpāhuda* [2]

NAME, CONTENTS, ETC.—Of the two Mss of this work that have come to light one mentions the name as *Dōhāpāhuda* and the other *Pāhudadōhā* Prof. HIRALAL

1 *Satprābhrtādi-sangraha*, pp 65, 77 and 93

2 Critically edited with Intro, Hindi translation, etc, by HIRALAL JAIN (KJI Vol III) Karanja 1933, see also *Anēkānta* Vol I and *Annals* of the B O R I XII, ii, pp 151, etc

has explained the meaning of the title, and even according to his explanation the title should have been *Dōhāpāhuḍa* Despite his correct interpretation,[1] I fail to understand, why he gave currency to the name *Pāhudadōhā*. Like *P-Prakāśa* this is a mystical work in which the author broods on the reality of Ātman. Undoubtedly the text, as it stands, in an inflated one, and that explains the presence of Sk. verses at the close and two gāthās in Māhārāṣṭrī after dōhā No. 211, which mentions the name of Rāmasimha who according to the colophon of one Ms is the author.

JŌINDU'S AUTHORSHIP —The concluding colophon of Ms. *Ka* attributes this to Yōgēndra, and this work has many common verses with *P.-prakāśa* and *Yōgasāra*. But Yōgīndu's authorship is not well founded for the following reasons i) As in *P-prakāśa* and *Yōgasāra* he does not mention his name in the body of the text, and moreover verse No 211 mentions the name of Rāmasimha ii) In many places, even in common verses (Nos 34, 35, 46, 49, 80, etc), *Dōhāpāhuḍa* shows terminations *-ho* and *-hu* in the Gen sg of *a*-ending nouns, but *P.-prakāśa* has uniformly *-ha*, the forms like *tuhārau, tuhāri, dōhim mi, dēhaham mi, kahim mi*, (Nos 56, 182, 55, 72, 131 and 197) are not found in *P-prakāśa* iii) The Ms *Da* has a colophon attributing this work to Rāmasimha, whose name occurs in dōhā No 211. In the beginning, with the Ms *Ka* alone before me, I suspected whether the name of Rāmasimha, which does not occur in the last verse, might be that of a traditional author like Śānti incidentally mentioned in *P-prakāśa* (II. 61) But now after a closer study of *Dōhāpāhuḍa* I find that the evidences to prove Jōindu's authorship are insufficient. So many common verses and the Apabh dialect have perhaps led some scribe to put Yōgēndra's name in the colophon, though Rāmasimha's name is mentioned by the text itself

RĀMASIMHA AS THE AUTHOR.—Rāmasimha's claim is based on two facts that according to both the Mss his name is found in one of the verses of the text and one Ms mentions his name in the colophon. The only apparent objection against his authorship is that his name is not mentioned in the last verse But I have remarked above that the present text is an inflated one, and many of the verses after 211 appear to have been added later on. Thus in the light of the present material Rāmasimha should be accepted as the author He is much indebted to Jōindu, and one fifth of his work, as Prof HIRALAL says, is drawn from *P.-Prakāsa* Rāmasimha is plainly a lover of mystic brooding that might explain his use of verses from earlier authors. As to his age we can say only this much that he flourished between Jōindu and Hēmacandra Verses from Dōhāpāhuḍa are quoted by Śrutasāgara, Brahmadēva, Jayasēna and Hēmacandra That there are two common verses between *Dōhāpāhuḍa* and *Sāvayadhamma-dōhā* is an important fact[2] But Dēvasēna's authorship of *Sāvayadhamma-dōhā* is disproved, and the compilatory character and the inflated nature of the text of *Dōhāpāhuḍa* do not admit at present any objective criteria of textual criticism Additional light can be thrown on this problem when more Mss. are available.

8-9) *Amṛtāśīti* and *Nijātmāṣṭaka*[3]

AMṚTĀŚĪTI —It is a didactic work containing 82 verses in different metres.

1 Intro to his Ed p 13
2 Ibidem, p 21
3 MDJG. Vol XXI, pp 85-101 and 168-9

groups of verses being devoted to different topics of Jainism. We do not know whether the colophon is added by the Editor or it was there in the Ms. The word Yōgīndra occurring in the last verse can be taken as an adjective of Candraprabha There is no evidence at all to attribute this work to the author of *P.-prakāśa*. This work includes some verses ascribed to Vidyānandi, Jatāsimhanandi and Akalankadēva. Some verses are common with the Śatakas of Bhartṛhari. Three verses (Nos. 57,58 and 59) from this *Amṛtāśīti* are quoted by Padmaprabha Maladhārideva in his Commentary on *Niyamasāra* [1] The same Vṛtti quotes one more verse thus

तथा चोक्त श्रीयोगीन्द्रदेवै । तथाहि[2]

मुक्त्यङ्गनालिमपुनर्भवसौख्यमूल
दुर्भावनातिमिरसहतिचन्द्रकीर्तिम् ।
समावयामि समतामहमुच्चकैस्ता
या समता भवति सयमिनामजस्रम् ॥

But this verse is not found in the present text of *Amṛtāśīti*, and Pt. PREMI conjectures that it might perhaps belong to *Adhyātma-samdōha*, another work traditionally attributed to Yōgīndra

NIJĀTMĀSTAKA.—This contains eight Prākrit verses in Sragdharā metre glorifying the nature of Siddha in a dignified manner The text does not mention the name of any author, but it is the concluding colophon in Sanskrit that mentions Yōgīndra's name. This is no sufficient evidence to attribute its authorship to the author of *P.-prakāśa*.

CONCLUSION —After this long discussion we find that the traditional list of works attributed to Jōīndu is not quite authentic , and at present *P.-prakāśa* and *Yōgasāra* are the only two works of Jōīndu

c) ON THE DATE OF JŌINDU

NATURE OF THE EVIDENCES AND THE LATER LIMIT —From the two works of Jōīndu we get no clue that might shed some light on his age So the only alternative left before us is to take a survey of the references to and quotations, etc , from the works of Jōīndu as found in other works. The text of *P.-prakāśa* is swollen from time to time , the editions of the works, in which quotations, etc , are found, are not critical, and even if critical editions are available there is still scope for differences of opinion , and lastly, the periods assigned to these works and authors are often subject to modifications, because the studies in this branch of Indian literature are not much advanced Thus the very nature of the material puts certain limitations to our conclusions This attitude of scepticism, though critically justified, should not forbid us from collecting the various pieces of evidence that might be of use, in the long run, to settle the age of Jōīndu more definitely Let us try to ascertain the later limit for the period of Jōīndu in the light of the following evidences ·

i) Śrutasāgara, who flourished about the beginning of the 16th century A D,

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1 *Niyamasāra* (Bombay 1916), pp 38, 107 and 154

2 Ibid p 86 , Br SHITALAPRASADAJI, however, quotes in his Hindi translation *muktvālasatva* etc , (*Amṛtāśīti* 21) instead of this verse.

quotes six verses from *P.-prakāśa* (I. 78, 117, 121, II 46*1, 61 and 117) two of which are explicitly attributed to Yōgīndra.[1]

ii) We have the Kannada commentary of Maladhāre Bālacandra and the Sanskrit commentary of Brahmadēva on *P.-prakāśa*; and we have assigned them to c. 14th and 13th century A.D. respectively.[2]

iii) Jayasēna who has written Sk. commentaries on *Pañcāstikāya*, *Pravacanasāra* and *Samayasāra* of Kundakunda is sufficiently acquainted with Jōīndu and his two works. In his commentary on *Samayasāra* he mentions *P.-prakāśa* by name and quotes a verse (I 68) explicitly attributing it to Yōgīndra In his commentary on *Pañcastikāya* he quotes a verse which is the same as No 56 of *Yōgasāra* Jayasēna belonged c. to the second half of the 12th century A D.

iv) It is seen above that Hēmacandra is acquainted with *P.-prakāśa*, he has drawn some material from it, and in fact he quotes a few verses from this work with some changes here and there to illustrate his rules of Apabhramsa grammar.[3] Hēmacandra was born in A D 1089 and died in 1173 A D. "It is not an unusual phenomenon in the history of any language that extensive grammars come to be composed only after a particular language is fossilised in literary form either in traditional memory or in books. So there is no sufficient justification for the assumption that the Apabhramśa treated by Hēmacandra is the same as the current language of his times. It is more reasonable to say that the Apabhramśa stage represented by his grammar was altogether fossilised in literary form, and it must have been at least the next previous, or even earlier, stage of the language current in his times Grammars cannot be based on merely spoken languages at the most we can appeal to this or that usage in the current language with such phrases as *lōkē*" This means that Jōīndu can be put earlier than Hēmacandra at least by a couple of centuries.

v) Hēmacandra, it has been shown by Prof. HIRALAL[4] quotes some verses from *Dōhāpāhuda* of Rāmasimha who in turn has enriched his work by drawing bodily many dōhās from *P.-prakāsa* and *Yōgasāra* of Jōīndu So Jōīndu is not merely earlier than Hēmacandra, but the periods of these two are intervened by that of Rāmasimha.

vi) I have shown above how some verses of *Tattvasāra* have close similarities with the dōhās of *P.-prakāśa*. It is not improbable that both might have drawn from some common source But as the verses stand, in view of the reasons stated by me above,[5] I think, it is Dēvasēna that follows Yōgīndu Dēvasēna has often utilised material from earlier works in his compositions We know Dēvasēna's date definitely He finished his *Darsanasāra* in Samvat 990, i e, A D. 933

vii) The following two verses deserve comparison

1. *Yōgasāra*, 65

विरला जाणहिँ तत्तु बुह विरला णिसुणहिँ तत्तु ।
विरला झायहिँ तत्तु जिय विरला धारहिँ तत्तु ॥

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1 *Satprābhṛtādi-saṅgraha*, pp 39, 297, 234, 315, 325, 332
2 See section III below
3 See p 46 above
4 Intro to *Dōhāpāhuda*, p 22
5 On p 28

2. *Kattigēyānuppĕkkhā*, 279 ·

विरला णिसुणहि तच्च विरला जाणंति तच्चदो तच्च ।
विरला भावहि तच्च विरलाणं धारणा होदि ॥

Kattigēyānuppĕkkā[1] of Kumāra is not written in the Apabh. dialect, so the Present tense 3rd p. pl. forms, *nisunahi* and *bhāvahi* (preferably *—hi*ͫ) are intruders there, but the same are justified in *Yōgasāra*. The contents of both the verses are identical The fact that the dōhā is converted into a gāthā does not admit the possibility that some later copyist might have taken it over from *Yōgasāra*. In all probability it is Kumāra that is following the above verse of Jōīndu consciously or unconsciously. The personality of Kumāra is much obscured by certain mythical associations, and his age is not settled as yet. Oral tradition recorded by PANNALAL says that Kumāra flourished some two or three centuries before the Vikrama era[2], and the views of even some modern scholars appear to be influenced by this tradition[3] The only available Sk. commentary on this work is that of Śubhacandra who composed it in A.D 1556,[4] as yet no references to Kumāra in earlier commentaries are brought to light, the order of enumeration of 12 Anuprēkṣās followed by Kumāra is that of *Tattvārthasūtra* which is slightly different from that adopted by Vattakēra, Śivārya and Kundakunda These points militate against the high antiquity claimed for Kumāra by tradition. There is no critical edition of *Kattigēyānuppĕkkhā*, but as the text stands the dialectal appearance is not so old as that of *Pravacanasāra* The reference to Kṣētrapāla in verse No 25 shows that Kumāra belonged perhaps to the South where the worship of Ksētrapāla has been more popular. In the South some monks bearing the name Kumārasēna have flourished In the Mulagund temple inscription (earlier than 903 A D) one Kumārasēna is mentioned,[5] then one Kumārasvāmi is mentioned in an inscription at Bogadi of 1145 A.D.[6], but mere similarity of name is not enough for identification. With these facts in view I do not want to assign Kumāra to any definite period, but what I want to point out is that the high antiquity traditionally claimed for Kumāra is not proved as yet, and there are sufficiently weighty reasons to doubt it. As to the relative periods of Jōīndu and Kumāra, the former in all probability is earlier than the latter

viii) Caṇḍa quotes the following dōhā in his *Prākṛta-lakṣaṇam*[7] to illustrate his sūtra · '*yathā tathā anayōh sthānē jima-timau*'

कालु लहेविणु जोइया जिम जिम मोहु गलेइ ।
तिम तिम दसणु लहइ जो णियमें अप्पु मुणेइ ॥

1 Published with Jayacandra's Hindi Commentary, Bombay 1904
2 Ibidem Intro
3 "The 'twelve Anuprekshās' are a part of Jaina faith Svāmi Kārtikeya seems to be the first who wrote on them Other writers have only copied and repeated him Even the 'Dvādaśānuprekshā' of Kundakundāchārya seems to have been written on its model No wonder, if Svāmi Kārtikeya preceded Kundakundāchārya Any way, he is an ancient writer"—*Catalogue of Sk and Pk Mss in the C. P. and Berar*, p xii, also WINTERNITZ: *A History of Indian Literature*, Vol II, p. 577.
4 *Annals*, Vol XIII, i, pp 37, etc.
5 *Journal of the Bombay Branch R A S X*, pp 167-69 190-93
6 *Epigraphia Carnatica* IV, Nagamangala No 100
7 Ed by A F RUDLOF HOERNLE, Part I, Calcutta 1880

This dōhā is the same as I 85 of *P.-prakāśa* with the difference that our text reads *jimu* and *timu* for *jima* and *tima*, and *jiu* for *jō* in the second line It is a sad tale that the text of Caṇḍa's grammar is not well preserved 'The whole work has the appearance of half-arranged, miscellaneous jottings for a work rather than a well-arranged and finished treatise.'[1] HOERNLE has edited this work as early as 1880, when Prākrit studies were in their infancy, and nothing in fact was known about Apabhraṁśa as a dialect commanding vast literature, his material was scanty, his was a difficult task to rebuild a consistent text, with Pāli language and Aśokan inscriptions in view, out of bewilderingly chaotic material His rigorous method, about which he has sufficiently explained and against which PISCHEL and GUNE have rightly complained, has led him to relegate this sūtra and the quotation to the appendix idicating thereby that they belong to Revisionists. The context in the Grammar, where the present sūtra with the illustrative verse occurs in the company of ten other sūtras, all referring to Apabhraṁśa, is not a proper one this we will have to accept with HOERNLE. But this does not forbid us from accepting them as genuine in other parts of the grammar, remembering that the sūtras appear to have been disturbed in their arrangement Canda recognises an Apabhraṁśa dialect in which *r* as the second member of the conjunct group is preserved That this was a fact of an Apabhraṁśa dialect is seen above. It is illustrated by Rudraṭa's *ślēsa* verse and by some illustrations of Hēmacandra We expect that Canda could not have disposed of Apabhraṁśa in one sūtra ; by accepting the above sūtras more information is being added about Apabhraṁśa. It is natural that the grammarian might illustrate his sūtras with quotations from literature It is significant that this quotation does not occur in Hēmacandra's grammar that sets aside the suggestion that the Revisionists might have added it from Hēmacandra's work With GUNE I am inclined to accept that the presence of these sūtras, with the quotation, is quite natural in Canda's grammar.

Different views are held as to the date of Canda HOERNLE thinks that his reconstructed text, which mainly follows Ms A, presents a very archaic phase of Prākrit language, and therefore Canda's work is composed probably somewhat later than the 3rd century B.C., the period of Aśōkan inscriptions, and probably earlier than the beginning of the Christian era 'assuming of course that he was contemporary with that language'[2] According to HOERNLE the present sūtra and the quotation belong to the Revisionists whom he puts later than Vararuci, but how much later he does not say anything. The approximate date assigned to Vararuci is 500 A.D. According to GUNE 'Canda lived at a time when the Apabhraṁśa had ceased to be a mere dialect of the Ābhīras and become a literary language, i e., after the sixth century A.D and not before'. Thus the revised form can be tentatively placed about 700 A.D.[3] So *P.-prakāśa* will have to be put earlier than *Prākṛta-lakṣaṇam*

EARLIER LIMIT.—It is shown above[4] how Jōindu inherits much from *Mōkkha-pāhuḍa* of Kundakunda and how he closely follows *Samādhi-śataka* of Pūjyapāda.

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1 DALAL and GUNE *Bhavisayattakahā* Intro, p 62, Baroda 1923

2 HOERNLE'S Intro pp 1, 20, etc

3 M GHOSH *Journal* of the Department of Letters (Calcutta University), Vol, XXIII, p 17

4 See pp 27-8 above

P.-prakāśa, in fact, is a popular elaboration of some of the fundamental ideas of *Samādhi-sataka*. Kundakunda belonged c. to the beginning of the Christian era, and Pūjyapāda lived a bit earlier than the last quarter of the 5th century A.D

CONCLUSION.—In the light of the above discussion I tentatively put *P.-prakāśa* between *Samādhi-śataka* and *Prākṛta Laksana* ,[1] and in all probability Jōindu flourished in the 6th century A D.

III. COMMENTARIES ON P -PRAKĀŚA

1. A KANNADA GLOSS (K-GLOSS) ON P.-PRAKĀŚA

BĀLACANDRA'S COMMENTARY AND THE KANNADA GLOSS IN Ms K —It is reported[2] that (Adhyātmi) Bālacandra (c. beginning of the 13th century A D.), who has written Kannada commentaries on the three works of Kundakunda,[3] has commented in Kannada on *P.-prakāśa* as well. The Ms. K, described below, contains a Kannada commentary on *P.-prakāśa* , but one is not in a position to say whether it is the same as that of Bālacandra, because the Ms. K supplies no information and Mm. R. NARASIMHACHARYA has not given any extracts with which the commentary in K could have been compared.

NATURE OF THIS KANNADA GLOSS —The Kannada gloss in Ms. K (to be called K-gloss hereafter) is a very modest attempt to explain in Kannada the dōhās of *P.-prakāsa*. Throughout the commentary, so far as I have read it here and there, no Sanskrit equivalents of Apabh. forms are given , but the author takes the Apabh forms one after the other as Kannada syntax would need, and gives their meaning in Kannada. Some of the interpretations show the linguistic insight of the commentator who is very well grounded in the technicalities of Jaina philosophy. I have come across certain words whose plain and etymological meaning is missed by the commentator. His comments are lucid and simple, and he is very much faithful to the plain meaning of the dōhās. There are no additional philosophical discussions, nor are there any quotations as in the Sk. commentary of Brahmadēva. To give some idea as to what this gloss is like and to facilitate its comparision with other glosses, I give here two dōhās with their comments [4]

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1 Mr M C MODI, in his notes (pp 76-9) on selections from *P -prakāsa* in *Apabhramśa Pāthāvali* (Ahmedabad 1935) refers to my paper on Jōindu in the *Annals* and remarks that Jōindu can be placed before Hēmacandra but it is not correct to put him earlier than 10th or 11th century of Vikrama era The way of putting his conclusions reminds me of a statement of MAX MÜLLER, 'Chronology is not a matter of taste that can be settled by mere impressions' An argument based on a word or so is not conclusive Taking into consideration the nature of Apabh phonology *aṇṇu* and *aṇu* can never be chronological stages About *javalā*, the meaning *samīpē*, though given by Brahmadēva, does not suit the context as I have shown above It is to be derived from Sk *yamala*, pair , and the word *jamala* occurs even in the Ardha-māgadhī Canon The weakening of *m* into *v* is quite usual in Apabh The Marāṭhī meaning is a secondary one

2 R NARASIMHACHARYA *Karṇāṭaka Kavicharite*, Vol I, Revised Ed , p 253

3 A N UPADHYE *Pravacanasāra* (RJS) Intro pp 104-8

4 These extracts are faithfully reproduced here It should be noted that no distinction is made here between ĕ and ē and ŏ and ō following the Ms For the convenience of the reader some hyphens are put , some aspirates are added in square brackets, as the Ms does not distinguish *d* from *dh* , and for mutual distinction Kannaḍa words are not italicised like the Apabh ones

P.-prakāśa I. 1

je jāyā jhānaggiye kamma-kalamka dahevi |
nicca niramjana nānamayā te paramappa navevi | |

jhānaggiye | nijātma-d[h]yānamemba kiccinimdam | *kamma-kalamka* | jñānāvaranādi-karmmagalemba pulıgalam | *dahevi* | suttu | *nicca* | nityarum | *niramjana* | niramjanarum | *nānamayā* | kevalajñānādi-svarūparum | *jāyā* | ādaru | *je* | ārkkelambaru | *te* | amtappa | *paramappa* | paramātmamge | *navevi* | podavaduvem | |

Ibidem I. 82 (No 60 in TKM)

tarunau budd[h]au rūvadau sūrau pamdiu dibbu |
khamanau[1] *budd[h]au sevadau mūdhau mannaï sabbu* | |

tarunau | tarunane | *budhdhaü*[2] | vrdd[h]ane | *rūvadau* | celuvane | *sūraü* sūrane | *dibbu* | atiśayamappa | *pamdiyau*[3] | pamditane | *khamanau* | samanane | *budd[h]au* | baudd[h]ane | *sevadau* | sevakane | *sabu* (*sabbu* ?) idellamam | tānemdu | *mūdhau* | bahirātmam | *mannaï* | bagegum | |

THIS GLOSS INDEPENDENT OF BRAHMADĒVA'S COMMENTARY.—On many crucial points I have compared this K-gloss with Brahmadēva's Sk. commentary, and I accept the position that the author of this gloss is not acquainted with and has not used the Sk. commentary of Brahmadēva If Brahmadēva's commentary was before him, we expected him to follow the longer recension adopted by Brahmadēva, to give Sk. equivalents of Apabh forms like him, and to add supplementary discussion and quotations in his gloss as Brahmadēva has done in his commentary. To quote a parallel case, Bālacandra in his Kannada commentary on *Pravacanasāra* inherits many details from the Sk commentary of Jayasēna which he is following. Then there are some significant dissimilarities between the K-gloss and Brahmadēva's commentary which confirm the same conclusion The recension of this K-gloss is very short as compared with that of Brahmadēva, in fact there is a difference of 112 verses. The K-gloss has preserved many important readings and interpretations independent of Brahmadēva In the interpretation of the very first dōhā the K-gloss fundamentally differs from Brahmadēva in the K-gloss *nicca, niramjana* and *nānamayā* are separate words each to be taken in the Nom. plural, while with Brahmadēva they form a compound, then Brahmadēva takes *navēvi* as a gerund form (*pranamya*) and connects this dōhā with the next, while the K-gloss, which does not contain dōhās 2–11, takes *navēvi* as 1st person Sg of the Present, Sk. *namāmi*, *vi* being treated as the weak form of *mi* In dōhā I 82 Brahmadēva has a word *vamdau* which he equates with *vandakah*, and translates as *Bauddhah*, but the K-gloss clearly reads *budd[h]au*, and renders as *Baudd[h]ane*. Then in the same dōhā there is a very significant mistake of the K-gloss which renders *sēvadau* as *sēvakane*, while Brahmadēva rightly translates it as *svētapatah* In dōhā I. 88 *gurau*, (T and K read *guruü*, but in the commentary K has *gurau*) is explained by Brahmadēva as *gurava-śabdavācyah śvētāmbarah*, but the K-gloss translates it as *gauravanum* (?) This K-gloss on the first line of II. 89 runs thus. '*cattahi* | gumdugalimdamum | *pattahi* | manegalimdamum |

1 TM read *Khavanaü*

2 In the text *d* is doubled, but here *dh* that is due to the peculiarity of writing double consonants with a *vatti*

3 Note how this form slightly differs from that in the text above.

his commentary on *Kattigeyānuppĕkkhā* (A D. 1556) borrows much from Brahmadēva's Vṛtti of *Dravyasamgraha.* iii) Bālacandra Maladhāre plainly refers to Brahmadēva's commentary, but the date of Bālacandra cannot be settled on independent grounds. iv) In the Jesalmere[1] Bhandāra there is a paper Ms. of Brahmadēva's Vrtti of *Dravyasmgraha* copied in samvat 1485, i. e, A D. 1428, at Mandāva in the reign of Rāi Śri Cāndarāya. Thus these external evidences put a later limit to his period that he flourished earlier than 1428 A.D. We shall now see what chronological material we get from his works i) Taking a review of the various quotations[2] in *P.-prakāśa-tikā* Brahmadēva quotes from *Ārādhanā* of Śivārya, from *Bhāva-* and *Mokkha-pāhuda, Pañcāstikāya, Pravacanasāra* and *Samayasāra* of Kundakunda (c beginning of the Christian era), from *Tattvārthasūtra* of Umāsvāti, from *Ratnakaranda* of Samantabhadra (c. 2nd century A D), from Sk *Siddhabhakti* and *Istōpadēśa* of Pūjyapāda (c 5th century A.D), from *Kattigēyānuppĕkkhā* of Kumāra, from *Praśnōttara-ratnamālā* of Amōghavarsa (c. 815-877 A D), from *Ātmānuśāsana* of Gunabhadra (who finished the *Mahāpurāna* on 23rd June 897 A D.), possibly from *Jīvakānda* of Nēmicandra (10th century A D), and also from his *Dravyasamgraha*, from *Purusārthasiddhyupāya* of Amrtacandra (c. close of the 10th century A D.); from *Yōgasāra* of Amitagati (c. beginning of the 10th century A.D),[3] from *Yaśastilaka-Campū* of Sōmadēva (959 A.D), from *Dōhāpāhuda* of Rāmasimha (earlier than Hēmacandra 1089-1173 A D.), from *Tattvānuśāsana* of Rāmasēna (earlier than Āśādhara who is put in the first half of the 13th century A D), from *Pañcavimśati* of Padmanandi (earlier than Padmaprabha who flourished at the close of the 12th century A D).[4] From this analysis of quotations what we can definitely state is that Brahmadēva is later than Sōmadēva who flourished in the middle of the 10th century. ii) In his opening remarks of *Dravyasamgraha-vṛtti* Brahmadēva narrates how Nēmicandra first composed a small *Dravyasamgraha* in 26 verses and the same was enlarged later on for Sōma, a resident of Āśramapura and a royal-treasurer of Śrīpāla Mandaleśvara under the great king Bhōja of Dhārā in Mālava country. As this is not proved to be a contemporary piece of evidence we may not accept as fact that Nēmicandra was a contemporary of Bhōja of Dhārā and that *Dravyasamgraha* was first

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1 *Catalogue of Mss at Jeselmere,* (p 49, No 15), G O S Vol XXI, Baroda 1923

2 There are some 92 quotations (only a few mentioning either the author or the work) of which I have been able to trace the sources of some 50 I am very thankful to my friend Pt JUGALKISHORE who kindly traced for me about a dozen quotations A list of these quotations is given in the Appendix

3 Amitagati, who completed his *Subhāṣita-ratnasamdōha* in 994 A D, *Dharmaparīkṣā* in 1014 A D and *Pañcasamgraha* in 1017 A D, gives the names of his predecessors thus Vīrasēna, Dēvasēna, Amitagati (I), Nēmisēna, Mādhavasēna, and then gives his name, Amitagati (II) *Śrāvakācāra* and *Bhagavatī Ārādhanā* (in Sk verses) are also composed by Amitagati II But with regard to three other works, namely, *Bhavanā-dvātrimśati, Sāmāyika-pātha* and *Yōgasāra,* in which the names of the predecessors are not given, it is rather difficult to say whether they are to be attributed to Amitagati I or II It appears to have been usual with Amitagati II to give the names of his predecessors in bigger works, but they are absent in *Yōgasāra* Perhaps Yōgasāra was composed by Amitagati I who is earlier than Amitagati II by two generations A detailed study of the style, etc, of *Yōgasāra* would solve this question

4 Besides these Brahmadēva mentions some other works too, *Cāritrasāra, Sarvārthasiddhi-tippanaka, Samādhiśataka* (see II. 33, 212)

Vivāhapatala and 8) *Kathākōśa*.[1] Nothing can be said about Nos. 3, 4, & 7 unless their Mss. are available. Possibly it is due to the presence of the word Brahma in his name that (*Ārādhanā-*) *Kathākōśa* of Brahma-Nēmidatta[2] and *Trivarṇācāra* (*-dīpaka*)[3] and *Pratiṣṭhā-tilaka* of Brahmasūri[4] are attributed to Brahmadēva through mistake. Thus we have before us only two authentic works of Brahmadēva viz, *Paramātma-prakāśa-vṛtti* and *Dravyasamgraha-vṛtti*[5].

HIS COMMENTARY ON P-PRAKĀŚA.—Brahmadēva does not mention his name in the colophon of *P.-prakāśa-vṛtti*. Bālacandra attributes a Sk. commentary to Brahmadēva, secondly, Daulatarāma plainly attributes the vṛtti to Brahmadēva, and lastly, the commentary on *P.-prakāśa* has much in common with the commentary on *Dravyasamgraha* where he mentions his name There are many striking agreements such as almost identical passages, the same quotations, similar illustrations and parallel method of discussion[6] So there is no doubt that the same Brahmadēva has commented on these two works. Brahmadēva always gives a literal explanation of the dōhās sometimes without repeating the words of the text His aim is to explain the contents, and in only one or two places he explains grammatical forms.[7] After the literal explanation, he gives some additional discussion rather in a heavy style, and here and there he quotes early authors He is quite at home in the application of various Nayas or view-points, and his enthusiasm for Niścaya-naya and naturally for spiritual knowledge is very great The commentary on *P.-prakāśa* is not heavily loaded with technical details about Jaina dogmas like that on *Dravyasamgraha*, whose contents were mainly responsible for this But for this commentary of Brahmadēva, *P.-prakāśa* would not have been so popular

JAYASĒNA AND BRAHMADĒVA.—The analysis, introductory remarks, the closing discussions and some other features of Brahmadēva's commentary remind us of Jayasēna's commentaries Brahmadēva closely follows Jayasēna with whose commentaries he appears to be thoroughly conversant Some discussions in the commentary of *P.-prakāsa* are almost the same as those in the commentary of Jayasēna on *Pañcāstikāya*, compare, for instance, *P.-prakāśa* on II. 21 with *Pañcāstikāya* on 23ff, *Pp.* on II 33 with *P.* on 152, and *Pp* on II 36 with *P.* on 146

BRAHMADĒVA'S DATE.—Nowhere Brahmadēva informs us the age when he composed his works. i) Daulatarāma (2nd half of the 18th century A D) bases his Hindī commentary on Brahmadēva's Sk tīkā ii) JAVAHARLAL has noted that Śubhacandra, in

1 According to PETERSON's *Reports*, Vol IV, p 154, a commentary of *Pañcāstikāya* is attributed to Brahmadēvajī, but I have already pointed (see my Intro to *Pravacanasāra*, p 101, Foot-note 5) that it is the same commentary as the one attributed to Jayasēna The confusion remains still unexplained

2 PETERSON *Reports* V, p 40

3 *Reports* of Śrī Ailaka Pannālāla Digambara Jaina Sarasvatī Bhavana, Vol I, p 44

4 I learn from my friend Pt. A SHANTIRAJ SHASTRI, Āsthāna Vidvān, Mysore, that Mss of *Pratiṣṭhā-tilaka* of Brahmasūri are available

5 Ed in RJS, Bombay 1919 (2nd Ed), also in SBJ Vol I

6 Compare, for instance, *Dravya-saṅgraha-vṛtti*, pp 53-54 etc, with *P.-prakāśa* commentary on II 21, *Ds* p 63 with *Pp* on II 23, *Ds* p 129 with *Pp* on I 9, *Ds* pp 213-14 with *Pp* on I 68, *Ds* p 216-16 with *Pp* on II 99, also II 94

7 For instance see his commentary on II 25

to believe that Bālacandra is its author, and that he styles himself as Kukkutāsana Maladhāre perhaps to distinguish himself from earlier and contemporary Bālacandras.

COMPARISON WITH BRAHMADĒVA'S COMMENTARY —Bālacandra plainly tells us that he composed this gloss to enlighten the unenlightened by consulting Brahmadēva's commentary This frank admission shows that he has mainly followed Brahmadēva. As compared with the text presented in this edition Bālacandra's text contains six verses more.[1] In matters of Apabhramśa dialect of the dōhās there is substantial agreement excepting the differences which are common with other Mss in Kannada script. Brahmadēva's additional details and amplificatory remarks are very often suppressed Explanation of the dōhā word by word that appears to be the main aim of Bālacandra, and it is very rarely that he gives some additional remarks following Brahmadēva The quotations of Brahmadēva are not included, but in some places Kannada verses are added [2] Bālacandra at times gives text-analysis as well, some of his statements are inconsistent with his own numbering At the close of the work he concentrates more attention on literal explanation ignoring Brahmadēva's supplementary discussions. After the verse *Pamdava-Rāmahi* etc., Bālacandra gives another verse

ज अल्लीणा जीवा तरति ससारसायरमणतं ।
त भव्वजीवसज्झ[3] णदउ जिणसासण सुइर[4] ॥

Immediately after this there is an additional Kannada verse.

nirupama-nijātma-sūcaka-
vara-Paramātmapi akāśa-vrittiyanidanā- |
daradimdōduva vōdipa
paramanākulaksaysukhakkē bhājanarappar ||

MALADHĀRE BĀLACANDRA TO BE DISTINGUISHED FROM OTHER BĀLACANDRAS — Rich contributions to Kannada literature by way of commentaries and original works have been made by many authors bearing the name Bālacandra, and it is often difficult to distinguish one from the other due to the paucity of information that we get about them Mm R. NARASIMHACHARYA shows four Bālacandras [5] In a detailed discussion about Bālacandramuni, the preceptor of Abhinava Pampa, Mr M GOVIND PAI shows some nine Bālacandras [6] Because of his designation 'Kukkutāsana Maladhāre', our Bālacandra will have to be distinguished from other Bālacandras who have not mentioned this whole designation. The title Maladhāre has been used by some

1 See pp 4-5 above

2 For instance on p 191 of the Ms, i e, on II 116 The verse runs thus

Annēvaram jīvam sukhi-
yannēvaram snēhamilla manadoļu mattam- |
tennēvaram snēham ni-
lkannēvaram duḥkhamēmdanadhyātmadiram ||

3 Ms reads *saiñh*

4 This verse reminds me of *Tattavasāra* 73 which runs thus

ज तल्लीणा जीवा तरति संसारसायरं विसम ।
त सव्वजीवसरण णदउ सगपरगय तत्त ॥

5 *Kavicarite*, Vol I, (Revised Ed 1924), pp 253, 321, 390 and 397, see also Vol. III p 64 of the Intro and its Foot-notes

6 *Abhinava Pampa* (Dharwar 1934) pp 12, etc.

a smaller work, but one thing is evident that Brahmadēva is sufficiently later than Bhōja of Dhārā whom he calls Kali-kāla-Cakravarti. Undoubtedly he refers to Bhōja-dēva, the Paramāra of Mālwā, the celebrated patron of learning; the period of Bhōja-dēva is A.D. 1018-1060 Brahmadēva's reference to Bhōja indicates that he is sufficiently later than 11th century A D. iii) It is shown above that Brahmadēva is much influenced by the commentaries of Jayasēna, and even some passages of Jayasēna are almost reproduced by our author. Jayasēna belonged to c second half of the 12th century A.D.[1] So Brahmadēva is later than 12th century To conclude from these external and internal evidences, Brahmadēva is later than Sōmadēva (959 A D.), king Bhōja of Dhārā (A.D. 1018-60) and Jayasēna (c. 12th century) So Brahmadēva[2] might be tentatively put in the 13th century A D.[3]

3. MALADHĀRE BĀLACANDRA AND HIS KANNADA COMMENTARY

EXTRACT FROM THE COMMENTARY AND ITS AUTHORSHIP —The Ms. P, which is described below in Section IV, contains an exhaustive commentary in Kannada on the dōhās of *P-prakāśa.* I give below the opening portion of the commentary with some corrections

nirupamacaritanavyaya-
narujananādyamtanamalanātmasukhā- |
karanadvaitanaghaksaya-
karanarham nelasugēnna hṛtsarasijadoḷ | |

śrī Yōgīmdra-dēvar māḍida Paramātmaprakāśam ěmba dōhe cchamdada gramthakke śrī Brahmadēvar māḍida Samskṛtada vṛttiyam nodiyapratibuddha-bōdhanārtham Karnāta-vṛttiyam peḷvě, gramtha-kartāram gramthada mōdalōḷu istadēvatānamaskāramam mādutiam ŏmdu dōheya sūtramam peḷdaparu | | *'Jē jāyā jhānaggiyae'* etc. The concluding portion runs thus *sō' hamĕmdimtu jagattraya kālatrayadōḷu kāya-vāṅ-mana-karanatraya-suddhiyim niścaya nayadimdellā jīvamgalumimtu nirantaram bhāvaněyam māḍi paḍaudĕmbudu srī Yōgīmdradēvarabhiprāyam* ॥ *śrī Kurkkuṭāsana*[4] *Maladhāre Balacandradēva sthiram jīyāt* | | From these extracts it is clear that this Kannaḍa commentary is mainly based on Brahmadēva's Vṛtti, that there is sufficient reason

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1 See my Intro to *Pravacanasāra*, pp 101-4

2 One Brahmadēva of Mūlasaṅgha and Sūrastagaṇa is mentioned in an inscription of 1142 A D (*Epigraphia Carnatica* IV, Nāgamaṅgala 94) There is no sufficient evidence to identify this Brahmadēva, with our commentator The same name is often borne by many Jaina authors and monks

3 In his commentary on *Dravyasaṁgraha* 49, Brahmadēva refers to a Pañcanamaskāra grantha, of 12 thousand ślōkas I have not got any information about this work JAVAHARLAL, however, reads the name as *Pañcanamaskāra Māhatmya*, he attributes its authorship to Simhanandi, a Bhaṭṭāraka of Mālava country, and he takes this Simhanandi as the one who was a contemporary of Śrutasāgara c at the close of 15th century A D On the basis of this line of arguments JAVAHARLAL puts Brahmadēva at the close of the 15th century A D. (or in his own words about the middle of the 16th century Vikrama era) This date is now invalidated by the fact that the Jesalmere Ms of *Dravyasaṁgraha-vṛtti* of Brahmadēva is written in 1428 A D JAVAHARLAL gives no authorities for some of his facts, and I think, there must have been some confusion in handling them

4 Ms. reads *Kurkkuṭāsana*

Ms. Q, which is described below. We do not get any information either about the author or the date of this gloss. There is a salutationary remark, at the close of the Ms., in which it is stated that the auspicious feet of Munibhadrasvāmi are a shelter. This indicates that either the author of this Kannada gloss or the copyist of this Ms. or its earlier original was a pupil of one Munibhadrasvāmi.

NATURE OF THIS GLOSS AND THE NEED OF SUCH GLOSSES.—This Q-gloss, like the K-gloss, gives merely the Kannada paraphrase of the dōhās with no additional discussions. In matters of faithfulness etc. to the original, K-gloss appears to be superior to Q-gloss. That we come across such anonymous *vṛttis*, as we find in Mss. like K and Q, clearly indicates how *P.-prakāśa* was very popular in the circles of devout Jaina ascetics and laymen; and it is imaginable that many novices, after they understood the meaning of dōhās from their teachers, had their own study-notes by way of a literal paraphrase in their mother-tongue.

COMPARISON OF Q-GLOSS WITH OTHER COMMENTARIES.—A detailed comparison of this gloss with K-gloss on the one hand and with the Sk. commentary of Brahmadēva and its Kannada version by Maladhāre Bālacandra on the other would settle its exact relation with others. I have carefully studied the gloss on some twenty dōhās selected at random, and compared the same with K-gloss and Brahmadēva's commentary. A few typical cases I might note here. On I 25 K-gloss and Q-gloss agree almost verbally. In I. 26 *dēvu* is rendered by K as *paramātmadēvam*, by Brahmadēva as *paramārādhyah*, and by Q as *paramārādhyanappa Siddha-paramēsṭhi*. In I. 46 *samsāru* is translated by K as *caturgati-samsāramum*, by Brahmadēva as *dravya-ksētra-kāla-bhava-bhāva-rūpah paramāgama-prasiddhah pañca-prakārah samsāraḥ*, by Bālacandra as *dravyādi-pamcavidha-samsāramum*, and by Q-gloss as *dravya-ksētra-bhava-bhāva-rūpamappa caturgati-samsāramum*. In I 46*1, which is not found in Brahmadēva's recension, Q-gloss slightly improves on K-gloss and changes the order of words in the explanation. As against K-gloss on I. 82 noted above, Q reads *vamdau* and explains it as *Baudhanum*, and *sēvadau* is interpreted by Q-gloss as *śvētapatanumemde*. In the same dōhā *tarunau* is translated by K as *tarunane*, by Brahmadēva as *yauvanasthō'ham*, by Bālacandra as *kumārane*, and by Q as *yavvananu*. To compare with the extracts given in our study of K-gloss, the first words of II. 89 are interpreted by Bālacandra thus *cattahi* | guḍdugaḷum | *pattahi* | manecakkaḷādigaḷam | *gumdiyahi* | gumdige-mumtādupakaranagaḷum |, while Q-gloss runs thus . *cattahi* | guḍdarum | *pattahi* | maṇegaḷum | *gumdiyahi* | gumdigegaḷum.[1] The interpretations of *cōddaha dahammi* (II. 117) by Q-gloss as *yauvanamemba kāladoḷu* and of *dhamdhaī* or *dhamdhī* (read by Kannaḍa Mss. as *damde*) in II. 121 as *vyāsamgadoḷu* borrow words from and therefore agree with Brahmadēva rather than with K-gloss Thus from the longer recension adopted by Q-gloss, as against the shorter one adopted by K-gloss, and from the comparisons drawn above I come to the conclusion that the Q-gloss is very much indebted to Brahmadēva's interpretations of the text; even words are the same sometimes as contrasted with the words in K-gloss etc. As the Q-gloss gives only a literal paraphrase, we do not find Brahmadēva's discussions there. It is just possible that the author of Q-gloss might have used K-gloss as well, as seen from some close agreements between the two I have not come across any significant errors and difference that

1 To distinguish from Apabh. words the Kannaḍa words are not italicised.

monks to distinguish themselves from others of the same name Śravana Beḷgoḷ Inscriptions mention monks such as Maladhāri Malliṣēna, Maladhāri Rāmacandra, Maladhāri Hēmacandra. The designation was used both by Digambara and Śvētāmbara monks. There was also one Svētāmbara Maladhāri Hēmacandra to be distinguished from the encyclopediac author Hēmacandra (A.D. 1089-1173) [1]

DATE OF MALADHĀRE BĀLACANDRA.—Beyond calling himself Kukkuṭāsana Maladhāre this Bālacandra supplies no information about himself ; and hence to settle his date is all the more difficult. Maladhāridēva or Kukkutāsana Maladhāridēva occurs in some inscriptions at Śravana Beḷgoḷ as a personal name But there is no doubt that it is a designation with the name of our Bālacandra ; perhaps it is the name of a famours preceptor used by the monks of that line. Turning to epigraphic records one Bālēndu (Balēndu ?) Maladhāridēva is mentioned in Amarapuram Pillar Inscription of Śaka 1200 (A.D. 1278) in which some pupils have given a donation to a Jaina temple.[2] Our Bālacandra cannot be identified with this Bālēndu though in personal names *indu* and *candra* are often interchanged, because the title Kukkuṭāsana is not found there and because this date of Bālēndu is rather too early for our commentator.[3] About the period of our author, the earlier limit is definite that he flourished after Brahmadēva whose commentary he follows ; and we have tentatively put Brahmadēva in the 13th century A D. We will have to take into consideration the conditions of travelling etc in the 13th century. Bālacandra belongs to Karnāṭaka, possibly he lived near about Śravana Beḷgoḷ. Brahmadēva in all probability belongs to the North. So we can expect naturally a difference of half a century at least between the two, so that the Sk commentary of Brahmadēva might reach the hands of Bālacandra. Thus tentatively Bālacandra might be put in the middle of the 14th century A.D.

ADHYĀTMI BĀLACANDRA'S COMMENTARY.—None of these three Kannaḍa commentaries can be attributed to Adhyātmi Bālacandra (c. beginning of the 13th century) to whom a Kannada commentary on *P.-prakāsa* is attributed by Mm R. NARASIMHACHARYA. He kindly informs me that he possesses no more details than those recorded in *Kavicaritē*. It is not at all improbable that Adhyātmi Bālacandra might have written a Kannada commentary like his commentaries on the Prākrit works of Kundakunda , but one should not be dogmatic on this point because the information supplied by *Kavicaritē* is very meagre and because there is the possibility of Bālacandra (Maladhāre) being mistaken for Bālacandra (Adhyātmi).

4. ANOTHER KANNADA GLOSS (Q-GLOSS) ON P.-PRAKĀŚA

THE KANNADA GLOSS IN THE MS. Q.—As distinguished from the Kannada gloss contained in the Ms. K, here is another gloss accompanying the text of *P.-prakāśa* in the

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1 *Epigraphia Carnatica*, Vol II , PETERSON Reports Vol IV, p 140 ff , V, p 85, etc , C D DALAL and L B. GANDHI *Catalogue of Mss* in Jeselmere Bhandars (G O S) pp 3, 8, 15, 18, 36, etc , M D DESAI *Jaina Sāhityanō Itihāsa* (in *Gujarāti*), p 244 ff

2 M S R AYYANGAR and B S RAO : *Studies in South Indian Jainism*, part II, pp 42, 45 and 50

3 A GUERINOT in his *Répertoire D Epigraphie Jaina* mentions one Bālacandra Maladhāri , but the Hire-Avali inscription (*E Carnatica, VIII*, Sorab No. 117) which he refers to reads Māracandra which, I think, is perhaps a mistake for Rāmacandra I am thankful to Pt. D. L NARASIMHACHAR, Mysore, who kindly pointed out this error to me.

Thus Daulatarāma has done the same service to the study of *P.-Prakāśa* as that rendered by Rājamalla and Pāṇḍē Hēmarāja to that of *Samayasāra* and *Pravacanasāra* [1]

DAULATARĀMA AND HIS DATE.[2]—Daulatarāma belonged to Khaṇḍēlavāla sub-sect, and his gōtra was Kāśalīvāla. Ānandarāma was the name of his father. He was a native of Basavā, but used to live in Jayapura where he appears to have been an important office-holder of the state. When we look at the nature of the works composed by Daulatarāma, it is clear that he was well-versed in Sanskrit and was an ardent lover of his mother-tongue which he enriched in his own way by some of his translations. In Samvat 1795, when he finished his *Kriyākōśa*, he was the Mantri of some king Jayasuta (as Pt. PREMI interprets it, 'son of Jayasimha') by name and lived at that time in Udayapura He mentions in his *Harivamśa* that the Diwāns of Jayapura are generally from the Jaina community and Diwān Ratanachanda was his contemporary. He finished *Kriyākōśa* in Samvat 1795 and his *Harivamśa* in Samvat 1829 , so the period of his literary activities belongs to the second half of the 18th century A.D.

HIS WORKS AND THEIR IMPORTANCE.—His *Kriyākōśa* is mentioned above. It was at the request of Rāyamalla, a pious house-holder from Jayapura, that he rendered into Hindī prose *Padmapurāṇa* (Samvat 1823) *Ādipurāṇa* (Samvat 1824) and *Harivamśa* (Samvat 1829) and *Śrīpālacaritra*. Then there is his Hindī commentary on *P-prakāśa* based on Brahmadēva's Sk. commentary. Besides, he completed in Samvat 1827 the Hindī prose commentary on *Purusārtha-siddhyupāya* which was left incomplete by Pt. Tōḍaramalla Pt. Premi remarks that his Hindī translations of the above Purāṇas have not only preserved and propagated Jaina tradition but also have been of great benefit to the Jaina community

IV. DESCRIPTION OF MSS STUDIED AND THEIR MUTUAL RELATION

A. DESCRIBED.—This is a paper Ms. about 10 7 by 5 inches in size, numbered as 955 of 1892-95, from the Bhandarkar Oriental Research Institute, Poona It contains 124 loose folios written on both sides, each page containing 13 lines. It is written in neat Dēvanāgarī hand in black ink , and the marginal lines, the double strokes on both sides of the numbers etc., the central spot which imitates the string-hole of the palm-leaf Mss , and the two marginal spots, horizontal with the central one, on one side of the folio, possibly for putting page-numbers, are in red ink. It contains dōhās as well as Brahmadēva's Sk commentary of *Paramātma-prakāśa*. In the Sk. portion the Ms. is fairly accurate, and the Sk commentary in the present edition is carefully checked with the help of this Ms Somehow, possibly through oversight, the commentary on dōhās II. 18-19 is lost, but the dōhās are added in the margin in a different hand. There is a good deal of irregularity about the nasals in this Ms *anunāsika* and *anusvāra* are represented by the same sign. Sometimes there are dialectal discrepancies between the regular text and the text repeated in the commentary After the Apabh-

1 See my Intro to *Pravacanasāra*, p 110, etc

2 This biographical information is based on Pt PREMI's note on Daulatarāma, see *Jaina Hitaishī*, Vol XIII, pp 20-21

might imply the independence of Q-gloss from Brahmadēva's commentary.

ON THE DATE OF Q-GLOSS.—From the above comparison it is clear that this Q-gloss is later than Brahmadēva, and perhaps later than even Maladhāre Bālacandra if the author of this gloss is proved, with additional evidences, to be a pupil of Munibhadra, and if this Munibhadra is the same as the one whose death is recorded in the Udri inscription of about 1388 A.D.,[1] then the composition of this gloss might be roughly dated in the last quarter of the 14th century A.D. This Munibhadra appears to have had many eminent disciples whose deaths have been recorded in some inscriptions.[2]

5. DAULATARĀMA AND HIS HINDI BHĀṢĀ-ṬĪKĀ.

THE COMMENTARY AND ITS ORIGINAL DIALECT.—Daulatarāma's Bhāṣā-ṭīkā, which is presented in this edition, is only a substantial paraphrase in modern Hindī of Daulatarāma's original The Hindī dialect as used by Daulatarāma, and possibly as it was current in his place and at his time, has some differences with the present-day Hindī With a practical view that it might be useful to Jaina house-holders and monks it was rewritten into modern Hindī by MANOHARLAL for the first edition (by adding Sk. words etc. into brackets), and the same has been slightly revised here and there for the second edition as well I give here an extract from Daulatarāma's original text of the Commentary on I 5, which would give us some idea of the form of Hindī used by him

"बहुरि तिनि सिद्धिनिके समूहिकू मं बदू हू । जे सिद्धिनिके समूहि[3] निश्चयनयकरी अपेने सरूपविषै तिष्ठ हैं । अरि विवहारिनयकरि सर्वलोकालोककू निसदेहपणे प्रतक्ष देपै हैं । परतु परिपदार्थनिविषै तनमयी नाहीं । अपने स्वरूपविषैं तन्मयी हैं । जो परपदार्थनिविषै तन्मयी होइं तौ पराए सुखदुखकरि आप सुखी दुखी होइं । सो कदाचि नाहीं । विवहारिनयकरि स्थूलसूक्ष्मसफलिकू केवलिज्ञानिकरि प्रतक्ष निसदेह जाने हैं । काहू पदार्थसू रागिद्वेष नाही । रागिके हेतु करि जो काहूकू जानें तौ रागिद्वेषमयी होय । सो इह बडा दूषण है । ता तैं यही निश्चय भया जो निश्चय करि अपनं स्वरूपविषै तिष्ठै हैं । परविषै नाहीं । अरि अपनीं ज्ञायकसक्ति करि सविकू प्रतक्ष देपै है जाने है । जो निश्चयकरि अपने स्वरूपविषै निवास कीया सो अपना स्वरूपही आराधिवे योग्य है यह भावार्थ है ॥ ५ ॥"

This extract is copied by me from a recent Ms. from Sholapur, and it is checked by Pt PREMI with the help of an older Ms. from Bombay Pt. PREMI kindly informs me that still older Mss. may show certain dialectal differences, because it was always usual with learned copyists to change the dialect of the text here and there to bring it nearer the then current dialect This gives a very good lesson to students of Apabhraṁśa literature, and very well explains the vowel variations shown by different Mss of an Apabh text.

NATURE OF DAULATARĀMA'S COMMENTARY.—Daulatarāma's Hindī ṭīkā has no claim to any originality it is merely a Hindī translation of Brahmadēva's Sanskrit commentary. Some of the heavy technical details of Brahmadēva have been lucidly summarised in Hindī. Like Brahmadēva he gives first a literal translation, and then adds supplementary discussion in short following Brahmadēva It cannot be ignored that it is this Hindī rendering that has given popularity to Jōindu and his *P.-prakāśa*

1 *E C*, *VIII*, Sorab No 146

2 *E C*, *VIII*, Sorab Nos 107, 116, 118, 119 and 153

3 Very often the Sholapur Ms has *s* for *ṣ* correctly shown in the Bombay Ms I have retained them as they are

anusvāra. In some places there are discrepancies of vowels Differences in the number of dōhās are noted in the various readings. The Ms. ends thus :

इति श्रीपरमात्मप्रका[श] दोहा समाप्त ॥ ॥ शुभं भवतु ॥ संवत् १७०५ वर्षे आसाढवदि १२ बुधवासरे ॥

P. DESCRIBED.—This is a paper Ms, about 12·5 by 6·3 inches in size, with a lable '*Paramātmaprakāśa Karnātaka ṭīkāsahita*', new No. 223, from Jaina Siddhānta Bhavana, Arrah (Bihar). It covers loose folios Nos. 160-204, so it forms a part of some bigger bundle of Mss. Hand-made paper with water-marks is used. It is written in Kannada characters on both sides of the leaf with some 18 to 20 lines on each page. It is a new Ms., perhaps something like 50 years old It contains the text and the Kannaḍa commentary of (Kurkkuṭāśana Maladhāre) Bālacandradēva which is a Kannada rendering of the Sk. commentary of Brahmadēva

Compared with Brahmadēva's text presented in this edition, this Ms contains six additional verses. Two verses (*kāyakiḷesim* etc. and *appasahāve* etc.) after II. 36; one dōhā (*are jiu sokkhe* etc.) after II, 134 ; one dōhā (*panna na mārīya* etc.) after II. 140 , one dōhā (*appaha paraha* etc.) After II. 156 , and one more (*amiu vi gamiu vi* etc.) after II. 203. With these six additional verses we have 351 verses in all, and the last verse is serially numbered as 351. In his concluding remark Bālacandra says that there are 350 verses in all, but this is not consistent with his own numbering. One or two such inconsistencies are found in his remarks in other places also.

This Ms. reached my hands very late, so I have not recorded the various readings from it. It has many scribal errors here and there *Dh* is correctly written in this Ms., though with other Kannada Mss. it has certain common features the presense of *ḷ*, the use of *nōlli* in the dōhās, absence of any distinction between short and long vowels etc. Practically the text agrees with that of Brahmadēva, but throughout this Ms there is a decided inclination towards forms like *Bamhu, kāranena, bhāvem saṁsāre, mellavi, ke vi, jemva, poggaḷu, ekka, jojji sojji* rather than *Bambhu, kāranina, bhāvim, millivi, ki vi, jima, puggalu, ikka, jo ji, so ji* etc.

The Ms begins thus *śrī Pārśvanāthāya namah* || *Paramātmaprakāśa baruvadakke nirvighnamastu* || *subhamastu* || *nirupaman* etc. The concluding passage runs thus, and it is reproduced without any emendations besides spacing : *imti Paramātmaprakāśa mahāśāstra gramtha samāptam bhūyāt mamgalamahā śrī śrī śrī jalādrākṣe tailādrakse rakse śitaḷabamdhanāt | kastena likhitam. śāstram yatnena pratipālayet* ||

Q. DESCRIBED —This is a palm-leaf Ms, about 20 2 by 2.1 inches in size with a label '*Paramātmaprakāśa vṛtti*' new Nos. 190 and 345, from the Jaina Siddhānta Bhavana, Arrah (Bihar) This Ms is not carefully preserved , it appears to have been exposed to smoke and moisture ; the edges of some leaves are broken ; and some leaves in the middle are mutilated I think, it might be about 100 years old The folios, as we have in it, are numbered 137 to 156 ; so it must have formed originally a part of a bundle of Mss. The first leaf is missing, so we begin from dōhā No. 13. It is written in Kannaḍa characters on both sides of the leaves with eleven lines on each page. It contains dōhās with a Kannada *vṛtti*.

ramśa verse *Pamdava-Rāmahi* etc., there is this closing passage reproduced as it is:

परमात्मप्रकाशग्रंथस्य विवरण समाप्त ॥ ग्रंथसंख्या ४००० सहस्रचारि ॥ संवत् १६३० मार्गशीर्षे सप्तम्या रवौ लिखित रावतगोरा श्रीचौहाणवंशे लिषत्वा यो दादाति तस्य शुभ ॥ कल्याणमाला करोतु नित्य ॥ पंडित श्री धनपालेन आत्मपठनार्थे सिष्यार्थाय च सिवमस्तु श्री चतुर्विधसंघस्य ॥ ॥ श्रीः ॥ ॥

B Described.—It is a paper Ms, about 5 5 by 5 inches in size, belonging to the collection of Mss. of my uncle, the late lamented Babaji Upadhye of Sadalga, Dt Belgaum. (See also *Anekānta* I p. 545 and *Pāhudadōhā* Intro pp. 10-13). It is included in a *gutikā*-Ms of country paper stitched at the left end. The characters are Dēvanāgarī with some lines in red and some in black ink in the major part of it, and some pages at the end are written in black ink alone. The appearance of the Ms. shows that it is badly handled The first 8 leaves are lost, a dozen leaves at the end are half-torn, and the letters on many pages in the middle are rubbed away and cannot be read As to the contents of this whole Ms., Folios 9-10 *Bhaktāmarastōtra* of Mānatunga, ff. 10-13 *Laghu-svayambhū* of Dēvanandi, ff 13-16 *Bhāvanā-battisi*, i.e., *Dvātrimśikā* of Amitagati, ff 16-18 *Balabhadrasvāmī-rauvī* (? in old Hindī), ff 18-20 *Śrutabhakti*, ff 20-35 *Tattvārthasūtra* (only sūtras, with some marginal corrections in Kannada characters), ff 35-62, enumerative lists of Mārgaṇāsthānas etc and some notes from *Gōmmatasāra* etc, ff. 63-81, *Dōhāpāhuda of Yōgēndra*, ff. 81-111 *Paramātma-prakāśa* (only dōhās), ff (page Nos are rubbed away) *padikkammāmi* and some Bhaktis, ff 128-135 (?) *Ārādhanāsāra* of Dēvasēna (Text only), ff. 136-139 *Yōgabhakti*, ff 139-148 *Jinasahasranāma* of Āsādhara, then *Sajjanacittavallabha* etc This Ms is at least 200 years old It is fairly accurate excepting for a few scribal errors Here and there it retains *n* for *ṇ*, but this is ignored in recording the readings As seen above ff. 81-111 are occupied by the text of *Paramātma-prakāśa*. The opening verse is *cidānandaika* etc, the same as the opening *mangala* of Brahmadēva's commentary, in place of the first dōhā, and it is numbered as one Differences in the strength of the text have been recorded along with the various readings. In the middle there has been some confusion about the numbers, though the total number of dōhās is shown as 342 at the end Especially in this portion some pages are bored by worms, many letters have lost their ink, and many pages are rubbed away and the letters cannot be made out It closes with the phrase

इति परमात्मप्रकाशः समाप्तः ॥ ॥ शुभमस्तु ॥

C. Described.—This is a paper Ms, about 11 by 4·5 inches in size, numbered as 1446 of 1886-92 from the Bhandarkar Oriental Research Institute, Poona. It contains 21 loose folios written on both sides, each page containing about 9 lines. It is written in neat Dēvanāgarī hand. It contains only dōhās, the first two pages are crowded with interlinear and marginal notes giving the Sk. *chāyā* of difficult words. The Ms. is fairly accurate, but the copyist has not been able to read his *ādarśa* correctly. *paru* is once represented by *pattu* and once by *yattu*, *u* and *o* are interchanged, and there is a good deal of confusion about the presence or otherwise of the sign of

common readings with TKM described below. There are some plain cases where it is corrected with the help of some Ms. belonging to the family of TKM. In matters of dialectal features *e* and *o* are more frequent than *i* and *u* in words like *ke vi*, *mellavi*, *benni*, *jettu*, *kettu*, *poggalu* etc. With regard to minor vowel-changes this Ms. has many discrepancies

It opens with *'śri pamcagurubhyo namah'*, and then the first dōhā follows. It is concluded with a phrase *'amtu mūlagramtha 340'* at the end of the verse *paramapayagayānam* which is numbered as 337.

S. DESCRIBED —This is a palm-leaf Ms., about 15 by 2 1 inches in size, with a label *'Yōgīndra gāthā'*, new Nos 163 and 1065, from the Jaina Siddhānta Bhavana, Arrah (Bihar) This Ms may be about 75 years old. It contains leaves Nos. 151 to 160, so it must have formed a part of a bigger bundle of Mss. It has only dōhās written in Kannada characters on both the sides of the leaves with eight to ten lines in a page Sometimes *anvaya* numbers are put between the lines, and some Sanskrit equivalents taken from the commentary of Brahmadēva are witten in the margin. Possibly the copyist himself, when he revised this Ms with the help of another Ms., has added, in the marginal space, many dōhās which he found missing in the text. In one place a Kannada verse (*annevai am* etc) is added in the margin, it is taken from the Kannada commentary of Bālacandra. This Ms is very defective in numbering, sometimes numbers are leaped over, because they are often put after three or five verses.

As in other Kannada Mss. we have here *d* for *dh*, *bb* for *vv* etc. In dialectal details this Ms. very closely agrees with the text of Brahmadēva printed in this edition As against other Kannada Mss it has forms like *jēma*, *ium*, *milhvi*, *jitthu* etc. Many forms which were first written as *so ji*, *vamdau* (in I, 82 and 88), *Bambhu*, *ihu*, *jitthu*, *ium* have been corrected as *sojji*, *buddau*, *Bamhu*, *ehu*, *jetthu*, *tem* etc Of all the Kannada Mss. examined by me this is the only Ms that is specially particular about the nasal sign which is represented by a small circular dot placed slightly above the line immediately after the letter to be nasalised. So far as I know, it is an innovation in the Kannada script, and the copyist rightly understood the needs of Apabhramśa phonetics, and added this sign closely imitating the sign of *anusvāra* in Dēvanāgarī.

I have no doubt that this Ms. is copied from a Dēvanāgarī Ms containing the text and the commentary of Brahmadēva, and further possibly by the same copyist it is revised with the help of Kannada Mss, some predecessor of our P containing Maladhāri Bālacandra's commentary and some Ms of TKM-group.

As compared with our text the following dōhās are missing in this Ms. I. 33-4, I 65*1, I 117, II 20, II. 60, II 62, II. 111*2-4, II. 178, II. 180, II 199, but all these verses are added in the marginal space possibly by the same copyist There is only one additional verse (*akkharadā* etc) after II. 84 which is serially numbered Then some additional verses are found in the marginal space · on p 155, two verses (*kāyakilēsē* etc and *appasahāvē* etc) possibly after II 36, then two verses (*pavēna naraya* etc. and *bhabbābhabbaha* etc.) possibly after II. 62 , on p. 158 two verses *visayaha kārane* etc. and *pamca na* etc.) , and lastly on p. 159 one dōhā (*appaha paraha* etc).

The readings from this Ms have not been recorded It has the usual peculiarities of Kannada Mss (See, for instance T, K and M described below) such as the use of *d* and *p* for *dh* and *ph* etc, the presence of *l* for *l* in dōhās etc. Here *vv* is used as against other Kannaḍa Mss which prefer *bb* In the Kannada *vṛtti* some time old form of *r* is used Excepting a few peculiarities like the inclination towards *e* and *o* rather than *i* and *u* and the forms such as *jojji* and *Bamhu* for *jo ji* and *Bambhu* etc., this Ms., on the whole, agrees with Brahmadēva's text. However it has a few important forms, here and there, which are common with the family of Mss. like T, K and M.

As compared with the strength of Brahmadēva's text, this Ms is wanting in the following dōhās I. 21-32, I 65*1, I 123*2-3, II 46*1, II 111*2-4, II. 137*5, and II. 185. Then there are some additional verses one (*jō jānaī* etc) after I. 46 , one dōhā (*bhavvābhavvaha* etc) after II 74 , and one (*jīvā jinavara* etc) after II 197. Thus 14 verses are wanting and 3 are additional. So we expect the total number to have been 334, but the Ms serially numbers the last verse as 333, because No 179 is numbered twice.

The concluding passage of the Ms, without any corrections, runs thus *Paramātmaprakāśavṛtti samāptah || śri vitarāgāya namah || śri sarasvatyai namah śri Munibhadrasvāmigala śri pāda padmamgale śaranu || mamgamahā śri śri śri.*

R DESCRIBED —This is a palm-leaf Ms, about 14 by 2 inches in size, with a label '*Paramātmaprakāsa mūla*', new No 130, from the Jaina Siddhānta Bhavana, Arrah (Bihar) The Ms is not very old , so far as I can judge, it does not appear to me older than 75 years It contains only the dōhās written in Kannaḍa characters on both sides of the leaves with eight lines on each page It contains leaves Nos 1-16. The last page is half blank with a table of contents, written in a modern hand, enumerating the names of anuprēksās. This Ms, like other Kannada Mss described below, has *d* for *dh*, *l* for *l*, *bb* for *vv*, and forms like *sojji*, and very often *i* and *hi* are confounded in the dohās In a modern hand *anvaya* numbers are put between the lines , and some corrections and additions are made here and there In the margin some additional verses are written in modern hand, and almost all of these verses are the same as those found in Brahmadēva's commentary.

As compared with Brahmadēva's text presented in this edition, this Ms interchanges the positions of I. 4 and I. 5, II 20 and II. 21, II 77 and II 78, II 79 and II 80, II. 144 and II. 145-46 It does not include dōhās nos I 28-32, I. 65*1, II. 46*1, II 111*2-4, II. 137*5, II 185, and II. 209 Thus it is wanting in 13 verses as compared with Brahmadēva's text But there are some additional verses one dōhā (*jō jānaī sō jāni* etc) after I 46 , two verses (*kāyakilēsē* etc. and *appasarūvē* etc.) after II 36 , one dōhā (*bhabbābhabbaha* etc.) after II 74 , and one dōhā (*pāvēna naraya* etc.) is introduced with the phrase *uktam ca* after II. 127, and it is serially numbered With the addition and subtraction of the above verses the total we get is 337 which is the last serial number according to the Ms as well , but somehow the copyist adds a remark that the total is 340

The various readings from this Ms. are not recorded On the whole, I find, this Ms. agrees with Brahmadēva's text, though there are some cases where it has some

ber 1935, on my way to Mysore to attend the Eighth All-India Oriental Conference, Pt. LOKNATHA SHASTRI took me to the Śrī Vīravāṇī-vilāsa-bhavana, which, though a new Institution, contains many valuable Mss As I wanted some Kannada Mss. of *Paramātma-prakāśa*, he gave me a bundle of palm-leaves under wooden boards Though the length is the same, some leaves are of different breadth. It is this bundle that contains the Mss. T, K and M described above To indicate the heterogeneous character of this bundle, I think I should give here the names of works contained in it Folios 1-8 dōhās of *P.-prakāśa* (T described above), ff 8-36 dōhās of the same with Kannada explanation (K described above), ff 1-15 (different pagination and different handwriting). *Nāgakumāracarita* of Malliṣēna, and some stray Sk verses on the remaining space of p 15, ff 16-7 *Upāsakasaṃskāra* of Padmanandi, ff 18-21 *Nītisāra-samuccaya*, also called *Samayabhūṣana*, of Indranandi, ff. 22-5 a small *upāsakācāra* with religious and didactic contents, the first verse of which runs thus *śrīmaj Jinēndra-candrasya sāndra-vāk-candrikāśritah, hṛsista* (?) *dustakarmāsta-gharma-saṃtāpana-śramam | durācāra-cayākrānta-duhkh-saṃdōhaśāntayē, bruvīmyōpāsakācāram cāru-mukti sukhapradam* ||, here some pages are missing, ff. 33-36 (the hand-writing is different here) the same *Upāsakācāra* again ff. 1-2 (no pagination) *Praśnōttara-ratnamālikā* of Amōghavarsa, ff 2-4 *Vrataphala-varnanam* of Prabhācandra, then there is the Ms M. containing the dōhās only of *P.-prakāśa* Then there are stray leaves irregularly numbered, and they contain portions of *Praśnōttara-ratnamālikā*, the Kannada commentary on *Svarūpa-sambōdhana*, some verses on *anuprēksā*, some remarks in Kannada on the *lōkasvarūpa*. Thus this bundle is made of Mss and leaves of Mss. carelessly collected possibly by a copyist and tied between two boards The stray leaves collected here must have rendered their remaining portions incomplete elsewhere

This bundle has a modern label in Kannada like this *No (20) ke basti* (in Dēvanāgarī) 1) *Nāgakumāra Yōgēndragāthā. mūla tathā, karnātakavyākhyāna.* 2) *Praśnōttararatnamālikā 'Sanskṛta.'* There is another No 60 (in English) to the left of this label.

COMMON CHARACTERISTICS of TKM—These three Mss, T K and M, have certain common characteristics which should not be taken as dialectal peculiarities, because they arise out of the nature of the script, viz, Kannada and its phonetic traits, in which they are all written In these Mss *l* is uniformly shown as *ḷ*; initial *l* is often written wrongly as *a*, no distinction between *anunāsika* and *anusvāra* is made. the script does not possess separate signs for these two, long and short vowels are not distinguished, *d* and *dh*, *p* and *ph* etc are not distinguished, *d* and *dh* are sometimes distinguished, very often *i*, *u* and *e* are represented by *yi*, *yu* and *ye*, the conjuncts are shown by a *ṇōlli*, i.e, a fat zero preceding a consonant indicating that the following consonant is to be duplicated, in fact the conjuncts, therefore, have values like *ghgh*, *khkh*, *thth*, *dhdh* etc, very often *v* and *vv* are shown as *b* and *bb* In noting the variants I have ignored cases of *ḷ*, some important anusvāras have been noted, *d* or *dh* and *p* or *ph* etc. are ignored, long and short vowels are correctly shown, and the conjuncts are written according to Hēmacandra's rule VIII, ii, 90. A few cases of *bb* are noted in the beginning, *sō ji* and *jō ji* are uniformly written in these Mss. as *sōjji* and *jōjji*; so these readings are recorded in a few places in the beginning and then ignored.

The Ms is concluded with the words '*Yogındragāthe samāptah*'

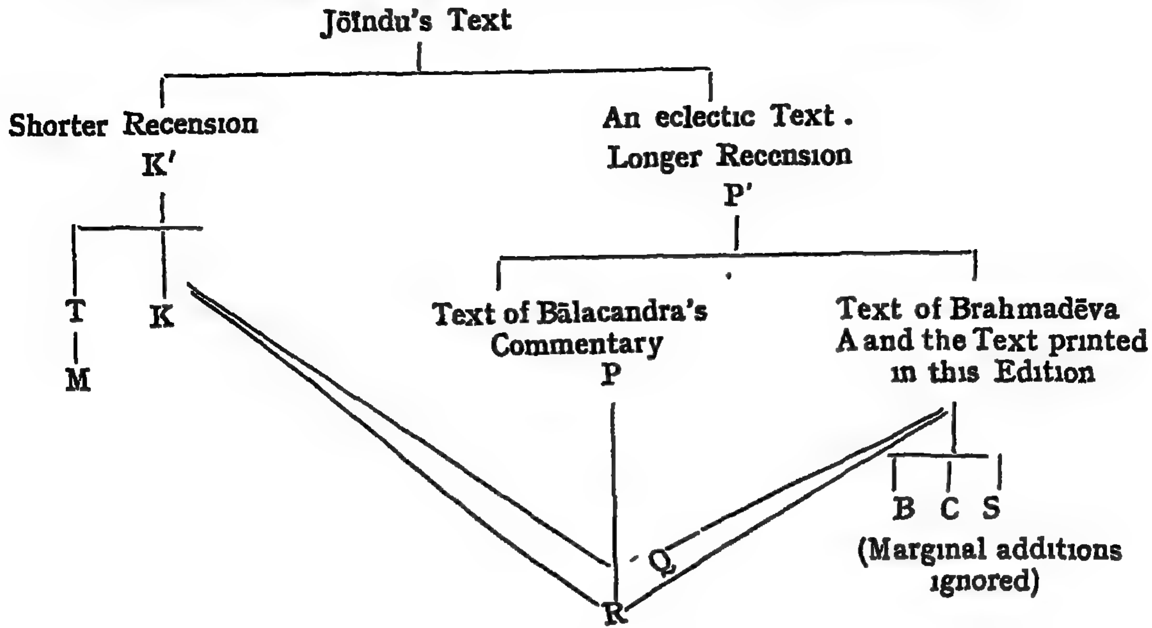
T. DESCRIBED.—This is a palm-leaf Ms., about 17 5 by 2 inches in size, from Śrī Vīra-vāṇī-vilāsa-bhavana, Mūḍabidri, South Kanara. It contains 8 folios written on both sides, and on the second page of the 8th leaf Ms K, which is described below, begins. There are 9 lines on each page with about 75 to 80 letters in each line As usual in palm-leaf Mss. we have two string-holes with unwritten space squaring them. These spaces divide the written leaf into three distinct portions It is written in Old-Kannada characters, and contains only the dōhās of *Paramātma-prakāśa* The Ms is carefully inscribed, the letters being uniformly shaped. The edges of leaves are somewhat broken here and there, though the Ms, on the whole, is well preserved In a few places, not more than three or four, there are blank spaces for individual letters whenever the copyist has not followed his *ādarsa* The opening phrase is *śrı Śāntınāthāya namah*, and then the dōhās follow.

K DESCRIBED —This is a palm-leaf Ms, about 17·5 by 2 inches in size, from Śrī Vīravāṇī-vilāsa-bhavana, Mūdabidri, South Kanara It covers leaves 8 to 36, the first 8 leaves being occupied by Ms T which is described above This Ms begins on the second page of the 8th leaf, it ends on the second page of the 36th leaf, and after that we have a few Sanskrit verses written in a different hand. In general appearance, the number of lines etc, K closely agrees with T. The edges of leaves have become smoky, and are broken here and there From the similarity in hand-writing it is clear that T and K are written by one and the same person. It is plain from the pagination that these two Mss. are expected to stand together. It contains dōhās with Kannada explanation It is written in Old-Kannada characters As to orthographical peculiarities, the old *r* is used in the Kannada commentary, sometimes new *r* is written, but it is struck off and again substituted by the old form The Ms. opens with *śrī Śāntināthāya namah*, and ends thus *Yogemdra-gāthe samāpta* || *śrı Śāntınāthāya namah* || etc etc.

M DESCRIBED —This is a palm-leaf Ms., about 17·5 by 2 inches in size It covers 8 leaves, Nos 16 to 23 On the first page of leaf No 16 a Kannaḍa commentary on *Mōksaprābhṛta* by Bālacandra is concluded, and then the dōhās of *Paramātma-prakāśa* follow with no introductory remark, not even the opening salutation. This Ms contains merely the dōhās The hand-writing is different here from the two previous Mss It has 9 or 10 lines on each page, with some 75 letters in each line The second page of leaf No 23 is almost blank with one fourth of a line From the uncertain shape of letters it is clear that the copyist is not sufficiently trained in writing on palm-leaves Very often modern *u* is used in these Kannada characters. The surface of pages is besmeared with black powder making the inscribed letters quite visible The text abruptly ends without any significant indication.

ADDITIONAL INFORMATION ABOUT T, K AND M.—It is necessary to give some more information about the Mss. T, K and M When I visited Mūdabidri, in Decem-

The relation between the Mss is shown below in a genealogical form.



Various Readings on the text of the *Paramātma-prakāśa* are noted along with the text printed at the end of this volume. In noting the variants apparent scribal errors are ignored A few typical forms of nasals are noted. In the case of readings from Kannada Mss., *ḷ* for *l*, *bb* for *vv*, *khkh* for *kkh* are practically ignored, the distinction between long and short vowels and between *d* and *dh*, which is not shown in Kannada Mss., is correctly shown here. There are two ways of preparing a Ms first, a scribe may directly copy from a Ms., and secondly, some one may dictate and the scribe may go on writing. In the first, there would be errors due to orthographical confusion etc , and in the second, due to auditory confusion etc Some of the variants might be explained in the light of these two sources of errors If I have given readings more than necessary, I hope, I have erred on the safer side.

The Ms. A shows some differences here and there in the Sanskrit commentary. For instance, the concluding portion of it on dōhā 4 runs thus तानपि कथभूतान् । लोकालोकप्रकाशकेवलज्ञानेन त्रिभुवनगुरुकान् लोकालोकन परमात्मस्वरूपावलोकन निश्चयेन पुद्गलादिपदार्थानवलोकन व्यवहारनयेन केवलज्ञानप्रकाशेन समाहितस्वस्वरूपभूते निर्वाणपदे तिष्ठन्ति यत., ततस्तन्निर्वाणमुपादेयमिति तात्पर्यार्थः ।

On dōhā 5, the portion of the commentary after *niyamia* runs thus आत्मनि वसन्तोऽपि लोकालोक समस्तमेषप्रत्यक्षीभूत तथा षड्द्रव्यस्वरूप विमल निर्मल अवलोकयन्तः निश्चयन्त तिष्ठन्ति । इदानीं विशेष ।

There are many verbal disagreements which do not affect the meaning. Here, in noting the readings, our attention is mainly concentrated on the Apabhramsa text.

V CRITICAL ACCOUNT OF THE MSS OF YŌGASĀRA

Description of the Mss —The critical text of *Yōgasāra*, included in this volume, is based on the following Mss

A (अ) . It is a paper Ms., about 14 by 8.5 inches, from Jaina Siddhānta Bhavana, Arrah (Bihar), received through the kindness of Pt. K. Bhujabali

RELATION BETWEEN T, K AND M.—As to the relation between these three Mss., they form one family and ultimately, behind some generations of Mss., they are copied from one and the same Ms. preferably with a Kannada commentary, as it is clear from the order and number of dōhās and from their agreement even in errors sometimes After II. 8 T, K and M have a Kannada phrase. *mōksamam pēldaparu.* This phrase has some propriety in K, as it contains a Kannada commentary, but its presence in T only shows that it is also copied from an earlier Ms having a Kannada commentary Though T and K are written by the same copyist, they do not copy each other, but possibly they follow another Ms. having the text and the text with commentary (corresponding to T and K), the text in the both being copied from some earlier source. The age of T and K is the same, and so far as I can judge they may be at least 200 years old The leaves of T and K are brittle and show signs of being exposed to moisture and smoke T is written first, and then K is written sometimes consulting the former M is a later Ms though apparently it looks older because of the blackish colour of its pages M is a mechanical copy of T even inheriting the errors therein For instance, in II 29 T has a decorative zero after the letter *mu*, which comes at the end of a line, in the word *mumjjaï*, but the copyist of M takes that decorative zero as *nōlli* and writes *mummjjaï* In II 203 T writes *cau*, then there is space for a letter and then *i*, M writes *caui* without blank space, while the reading of K is *caugaï* In II, 27 T leaves blank space for *la* in writing the word *lahum*, M does not leave that space, but *la* is added later on in the interlinear space, while K writes *lahum*. There are one or two cases where M improves on T possibly following K, but usually K is not consulted by M. The dōhās wanting in these Mss, as compared with our text, are noted separately.

RELATION BETWEEN THE MSS. DESCRIBED ABOVE.—It would be a mistake to classify the above Mss. on the basis of locality, script etc., because they show cross influences in the addition and the omission of verses and in important various readings The omission of dōhās too cannot be a safe criterion, because when the scribes copied only the text from the body of Brahmadēva's commentary, they have committed errors in selecting the various dōhās from a closely written Ms of the commentary of Brahmadēva It is always difficult to mark out the verses consecutively and to distinguish a verse of the text from a verse quoted in the commentary. In my classification I am guided by additional verses which are not found quoted in the Sk commentary and by significant various readings which cannot be explained as due to the peculiarities of script. T, K and M from a distinct group which we might call 'Shorter Recension' for the sake of convenience M closely follows T, and T and K appear to be copied from an earlier Ms, say a postulate K', containing the text with a Kannaḍa gloss. Maladhāre Bālacandra plainly says that he is following the Vrtti of Brahmadēva but the text that was before him contained some more verses not admitted by Brahmadēva This leads to the postulation of a Ms P', containing a longer (and eclectic) recension of the text, which was used by Bālacandra. A and the Text printed in this edition represent a shorter form of P', as accepted by Brahmadēva, by dropping some dōhās. B, C and S (ignoring the marginal additions in S) are various attempts to copy out the bare text alone from the commentary of Brahmadēva. Q is nearer A, but it shows some influence of TKM group. R shows the influence of A, P and TKM

SHASTRI. It contains 10 folios written on both sides, the first and the last sheets being blank on one side It is a recent Dēvanāgarī transcript, made in Samvat 1992, from an older Ms belonging to some Bhandāra in Delhi It contains verses and interlinear Gujarātī translation (*Tabbā*) written in columns of short lines. There are many scribal errors here and there. Even in mistakes this Ms agrees with P described below Opening ॥६०॥ श्री गुरुभ्यो नम । End इति श्रीजोगसारग्रंथ समाप्त. ॥

P (प) This is a paper Ms, about 11 by 5 inches, from Patan Bhandāra received through the kindness of Muni Śrī PUNYAVIJAYAJI MAHARAJ. In has 22 folios written on both sides. It contains verses and interlinear Gujarātī translation written in columns of short lines With negligible dialectal variations this translation is identical in A and P In some places this Ms shows initial *n* and the absence of *ya-śruti*. Dēvanāgarī *e* and *o* are written in the *padi-mātrā* form Separation of words in Dōhās is indicated by small spots in red ink at the top of lines On the whole this Ms is fairly accurate and sufficiently helpful in checking the scribal errors in A It ends thus इति योगसार समाप्तम् ॥ The Ṭabbā or the Gujarātī translation gives the age of this Ms संवत् १७१२ वर्षे चैत्रशुदि १२ रवौ दिने लपीत ॥

B (ब) This is a paper Ms, about 12 by 5 5 inches in size, received from Pt NATHURAM PREMI, Bombay It contains only Dōhās written on 4 folios, and the last page is blank It is closely written in Dēvanāgarī characters each page having some 15 lines Excepting a few scribal errors and lapses the Ms. is fairly accurate. This Ms is somewhat particular about *anusvāra*, and shows preferably *u* in the Nom Sg while others often have *a* In some places the order of verses differs from the rest, see for instance verses Nos 83-84 and 90-91 A portion of No 48 is missing, but the omitted line is written on the margin in a different hand The folios are brittle, and the edges are broken here and there From its appearance it is the oldest Ms of these four. I am told that the text of *Yōgasāra* printed in Mānikachandra D. J. Granthamālā was based on this Ms It ends इति योगसार समाप्त. ॥

JH (झ) This is a paper Ms, about 11 by 5 inches in size, from Śrī Ailaka Pannālāla D. J Sarasvatī Bhavana, Jhalarapatan, received through the kindness of Pt PANNALAL SONI It contains only Dōhās written on 5 folios, ths first page being blank It is written in neat Dēvanāgarī hand with regular red strokes indicating the lines This Ms contains many scribal errors Some of its special readings agree with the printed text noted above.

COMPARATIVE REMARKS—These four Mss show two distinct groups B stands by itself, while A, P and Jh form a family A and P go back to a common predecessor containing Gujarātī Ṭabbā. Their textual agreements are quite close and the Gujarātī translation is common to both The dialectal form of this translation in P is older than that in A As against B, which is the oldest of the four, Mss. A and P show the tendency of having *a* for *u* of the Nom, they ignore *anusvāra*, and *au* is often written as *aü*.

PRESENT TEXT AND READINGS—An intelligent record of text tradition has been my aim in building the text of *Yōgasāra* In editing an Apabhraṁśa text, especially when there are vowel variations between different Mss, it is often difficult to distinguish

(2) On p. 51, the word *gurau*

Pt. BECHARADASAJI, Ahmedabad, writes to me thus in his letter, dated 23-11-40: In Rājaputānā and Māravāda, the Śvētāmbara Yatis (with *parigraha*) are known by the names '*gurām*', '*gurāmji*', '*gurāṁśa*'. They occupy a respectable position in the society, and some of them are good physicians, some quite learned, and some of them of respectable conduct. It appears that Yōgīndra has this usage in view while using *gurau* for a Śvētāmbara.

3) On p 52, the word *vaṁdau*

The word *vandaka*, meaning a Bauddha, is used by Amitagati in his *Dharma-parīkṣā* XV. 75

4) On p 59, with reference to the sentence under ii), in the paragraph, JŌINDU'S CLAIMS, 'and a supplementary verse found at the close of Ms *Bha* (after the concluding colophon) attributes the text to Yōgīndradēva'.

The verse in question runs thus

मूल योगीन्द्रदेवस्य लक्ष्मीचन्द्रस्य पञ्जिका ।
वृत्ति· प्रभाचन्द्रमुनेर्महती तत्त्वदीपिका ॥

It is quite likely, in the absence of *ca*, that *yōgīndra-dēvasya* is merely an adjective of Lakṣmīcandrasya, Lakṣmīcandra being the author of the *mūla* or the basic text, and the exhaustive *pañjikā-vṛttiḥ*, *Tattva-dīpikā* by name, belongs Prabhācandra-muni.

5) On p. 60, about Lakṣmīcandra

An Apabhraṁśa *Dōhāṇupēhā*, in 47 verses, attributed to Kavi Lakṣmīcandra is published in the *Anēkānta*, XII, 9, pp. 302-3.

6) My friend Dr V RAGHAVAN, University of Madras, Madras, has contributed a note on the date of Jōindu, and it is being reproduced here.

"On page 57 of his introduction to the *Paramātma-prakāśa* of Yōgīndu, edited by him as No. 10 of the Rāyachandra Jaina Śāstramālā, Dr. A N. UPADHYE says about the name of the author that Jōindu or Jōgīndu or Yōgindu is the correct name of the author and that, by a mistake, the Sanskrit from Yogīndra had become popular.

On pp. 63-67, ibid., Dr UPADHYE discusses the date of Jōindu and concludes that the date falls between those of the *Samādhiśataka* and the *Prākṛta Lakṣana*. Since Jōindu "closely follows *Samādhiśataka* of Pūjyapāda" and since "Pūjyapāda lived a bit earlier than the last quarter of the 5th cent. A. D.", the upper limit of the date of Jōindu can be taken as the last quarter of the 5th cent. A. D. The lower limit is furnished by Caṇḍa one of whose illustrative dōhās in his *Prākṛta Lakṣana* happens to be from Jōindu's *Paramātma-prakāśa*. Dr UPADHYE notes some want of settlement on the question of Caṇḍa's text and date and says in conclusion that the revised form (of Caṇḍa's work) can be tentatively placed about 700 A. D.

In view of the difficulties relating to this lower limit evidence, i.e, Caṇḍa's *Prākṛta Lakṣana*, I may add here a note on what I take to be a reference to Jōindu by an author of known date. If we leave Caṇḍa, the next limit suggested by Dr. UPADHYE is Dēvasēna who finished his *Darśanasāra* in A. D. 933 This evidence rests on the similarities of some verses of Dēvasēna and Jōindu If, on the other hand, there is a definite mention of the writer, it would be a more conclusive evidence. Such a mention, I think, is available.

ii) Hēmacandra's quotation on VIII, iv, 379

जो भग्गा पारक्कडा तो सहि मज्झु पिएण ।
अह भग्गा अम्हहँ तणा तो तेँ मारिअडेण ॥

The present-day Rājasthānī Dōhā runs thus

जइ भग्गा पारक्कडा तो सखि मुज्झ पियेण ।
जो भग्गा अम्हेतणा तो तिह जुज्झ पडेण ॥

To these one more parallel might be added. The second line is almost identical.

iii) Hēma.'s quotation on VIII, iv, 335

गुणहिँ ण संपइ कित्ति पर फल लिहिआ भुंजंति ।
केसरि ण लहइ बोड्डिअ वि गय लक्खेहिँ घेप्पंति ॥

A Dūhā from *Khīcī Acaladāsarī Vacanakā* (Samvat 1470) runs thus (*Rājasthānarā Dūhā Intro* p 38).

एकइ वन्न वसतडा एव्वड अतर काइ ।
सिंध कवड्डी ना लहइ गयवर लक्ख बिकाइ ॥

These verses are enough to indicate that Hēmacandra is indebted to the province of Rājasthān for some of his quotations. If earlier works from Rājasthān and Gujarāt, written in the older stages of Rājasthānī and Gujarātī, are brought to light in plenty, they would shed much more light on the provenance of Hēmacandra's quotations.

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ii) Additions

1) On p 46, paragraph iv

Hēmacandra has a statement like this in his *Chandōnuśāsanam* (Bombay 1912), p. 1

तथा – 'वोद्रहद्रहम्मि पडिआ कुवल्यरित्तद्रहि' इत्यादि । एषु अतीव्रप्रयत्नत्व संयोगस्य गुरुत्वाभावे हेतु । तीव्रप्रयत्ने तु भवत्येव गुरु । यथा – 'वर्हभारेषु केशान्' इत्यादि ।

It may be inferred that Hēmacandra has some other quotation in view than the one in the *P.-prākāśa* That is not in any way unlikely. This quotation, as it stands, presents some difficulties The complete line is not quoted, as it is, it does not give any satisfactory meaning, and it may be even asked whether he is quoting simply two broken phrases to show that the vowel before *dr* is not metrically long, because it is a light conjunct as distinguished from *rh* in the following sentence Dr H C. BHAYANI writes to me thus in his letter dated 22-7-57 'In the new portion of the text *Svayambhūcchandas* of Svayambhū that has come light, a stanza by one Viaddha has been quoted to support the rule that in Pk a conjunct with *r* as its latter member is not position-making The stanza is the same as *Paramātma-prakāśa* 2 117 but with this important difference that as in Hēmacandra the form is *vodraha-draha* (i e, with *r* intact) as it ought to be if it is to serve as an apt illustration ' The verse in question, II 117, is not in Apabhramśa, and Brahmadēva has introduced it with the phrase *uktam ca*. May be that Jōindu himself has quoted it, because it is included even in the Shortest Recension.

INDEX TO INTRODUCTION

This Index mainly contains informative references to important names of authors and works, and it merely supplements the Table of contents. Though modern publications are excluded, the names of modern scholars referred to are listed Words are arranged according to the English alphabet. References are to the pages of the Introduction · 73 n6 means p. 73 foot-note No. 6, and 71-n3 means that the occurrence is on p. 71 and also in the foot-note No. 3.

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Udayanācārya wrote his *Lakṣaṇāvali* in A. D. 984. In his *Ātmatattvaviveka*, Chowk. Skt. Series, 1940. p. 430, we read the following.—

" ' वेदविद्वेषिदर्शनान्त पातिपुरुषप्रणीतत्वात् '
इति मा शङ्किष्ठा, जिनेन्द्रजगदिन्दुप्रणीतेष्वप्यादरात् । "

I think the name *Jagadindu* in the above passage is a slight corruption of Jōindu or Yōgindu.

If this suggestion is acceptable, Udayana's date will give a definite lower limit and will clearly prove the untenability of any later dates proposed for Jōindu. (See Dr. Upadhye's Foot-note on p. 67 of the Intro on the date proposed by Mr. M. C. Modi)."

7) Page 71, a Ms. of Brahmadēva's Vṛtti of *Dravyasaṃgraha*

A still earlier Ms., dated 1416 Samvat (i. e., c. A. D. 1357, is reported in the *Rājasthānake Jaina Śāstra-bhaṇḍāroṃ Grantha-sūcī*, part III (Jayapur 1957), p. 180. This very Sūcī reports (p. 193) a Ms. of the *P.-prakāśa* with the vṛtti of Brahmadēva, dated Samvat 1489.

8) On p. 73, the verse *jaṃ alliṇā* etc.

This verse is practically identical with the *Mūlācāra* III. 8,

9) Page 74, on Adhyātmi Bālacandra :

My friend Prof. D. L. Narasimhachar, Mysore, writes to me (1–8–1941) thus :

At the end of a Ms. called *Tattvaratna-pradīpikā*, a Kannada commentary on the Sūtras of Umāsvāti, written by Adhyātmi Bālacandra, the following Prākṛt stanza occurs

सिद्धति-अभयचंदो तस्स सिस्सो य होइ सुदमुणिणो ।
सव्वगुणे परिपुण्णो तस्स सिस्सो य नागचंदो य ॥

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शिक्षक कहते है; कुछ इसे मनोविज्ञान से शून्य बतलाते है। किन्तु परमात्मप्रकाश स्पष्ट बतलाता है कि आध्यात्मिक गूढवादका जैनधर्ममें क्या स्थान है, और वह कैसे मनोविज्ञानका आधार होता है। यदि हम यह याद रक्खे कि जैनधर्म अनेक देवतावादी है और ईश्वरको जगत्का कर्ता नहीं मानता, तो यह निश्चित है कि जैन गूढवाद सभीको विशेष रोचक मालूम होगा।

परमात्मप्रकाशके पहले संस्करण—सन् १९०९ ई० में देवबन्दके बाबू सूरजभानुजी वकीलने हिन्दी अनुवादके साथ इस ग्रन्थको प्रकाशित किया था, और उसका नाम रक्खा था 'श्रीपरमात्मप्रकाश प्राकृत ग्रन्थ, हिन्दी-भाषा अर्थसहित'। इस सस्करणमें मूल सावधानीसे नही छपाया गया था। प्रस्तावनामें प्रकाशकने लिखा भी था कि जैनमन्दिरोंसे प्राप्त अनेक प्रतियोंकी सहायता लेनेपर भी उसका शुद्ध करना कठिन था। सन् १९१५ ई० मे इसका बाबू ऋषभदासजी बी० ए० वकीलका अंग्रेजी अनुवाद आरासे प्रकाशित हुआ। किन्तु यह अनुवाद सन्तोषजनक न था। सन् १९१६ ई० में रायचन्द्र जैनशास्त्रमाला बम्बईने ब्रह्मदेवकी सस्कृतटीका और प० मनोहरलालजीके द्वारा आधुनिक हिन्दीमें परिवर्तित, प० दौलतरामजीकी भाषाटीकाके साथ इसे प्रकाशित किया। यद्यपि इसके मूलमें भी सुधारकी आवश्यकता थी फिर भी यह एक अच्छा सस्करण था।

वर्तमान संस्करण–यद्यपि रायचन्द्रजैनशास्त्रमालाके पूर्वोक्त सस्करणकी ही यह दूसरी आवृत्ति है, फिर भी यह सस्करण पहलेसे परिष्कृत और बढ़ा है, और इसकी यह भूमिका तो एक नई वस्तु है। प्रकाशककी इच्छानुसार मूल, ब्रह्मदेवकी टीकावाला ही दिया गया है, किन्तु हस्तलिखित प्रतियोंके आधारसे मूल तथा सस्कृतटीकाका सशोधन कर लिया गया है। इसके सिवा समस्त पदोंके मध्यमें संयोजक चिह्न लगाये गये है, तथा अनुनासिक और अनुस्वारके अन्तरका ध्यान रक्खा गया है। सस्कृतछायामें भी कई जगह परिवर्तन किया गया है। हिन्दीटीकामें भी जहाँ तहाँ सुधार किया गया है।

मूल और भाषा सम्बन्धी निर्णय—इस सस्करणमें मूल ब्रह्मदेवका ही दिया गया है अर्थात् सस्कृतटीका बनाते समय ब्रह्मदेवके सामने परमात्मप्रकाशके दोहोंकी जो रूपरेखा उपस्थित थी, या जिस रूपरेखाके आधारपर उन्होंने अपनी टीका रची थी, इस सस्करणमें भी उसीका अनुसरण किया गया है। किन्तु हमें यह न भूलना चाहिये कि ब्रह्मदेवके मूलवाली प्रतियोंमें भी पाठ-भेद पाये जाते थे। परमात्म-प्रकाशके परम्परागत पाठको जाननेके लिये भारतके विभिन्न प्रान्तोंसे मँगाई गई कोई दस प्रतियोंको मैने देखा है, और उनमेंसे चुनी हुई छ प्रतियोंके पाठान्तर अन्तमे दे दिये हैं। अत भाषासम्बन्धी चर्चा अनेक हस्तलिखित प्रतियोंके पाठान्तरोंके आधारपर की गई है।

परमात्मप्रकाशका मूल

ब्रह्मदेवका मूल—ब्रह्मदेवने परमात्मप्रकाशके दो भाग किये है। प्रथम अधिकारमे १२६, और द्वितीयमें २१९ दोहे हैं। इनमें क्षेपक भी सम्मिलित है। ब्रह्मदेवने क्षेपकके भी दो भाग कर दिये हैं, एक 'प्रक्षेपक' (जो मूलमें सम्मिलित कर लिया गया है) और दूसरा 'स्थलसख्या-बाह्य-प्रक्षेपक' (जो मूलमें सम्मिलित नहीं किया गया है) उनका मूल इस प्रकार है—

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प्रक्षेपक	५
स्थ० बा० प्र०	३
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अंग्रेजी प्रस्तावनाका हिन्दी सार[1]

१ परमात्मप्रकाश

परमात्मप्रकाशकी प्रसिद्धि—परमप्पयासु या परमात्मप्रकाश जैनगृहस्थों तथा मुनियोंमें बहुत प्रसिद्ध है। विशेषकर साधुओंको लक्ष्य करके इसकी रचना की गई है। विषय साम्प्रदायिक न होनेसे यद्यपि समस्त जैनसाधु इसका अध्ययन करते हैं, फिर भी दिगम्बर जैनसाधुओंमें इसकी विशेष ख्याति है। इसकी लोकप्रियताके अनेक कारण हैं। प्रथम, इसका नाम ही आकर्षक है; दूसरे, पारिभाषिक शब्दोंकी भरमार न होनेके कारण इसकी वर्णनशैली कठिन नहीं है, तीसरे, लेखनशैली सरल है, और भाषा सुगम अपभ्रंश है। संसारके कष्टोंसे दुःखी भट्ट प्रभाकरमें धार्मिकरुचि पैदा करनेके लिये इसकी रचना की गई थी। संसारके दुःखोंकी समस्या भट्ट प्रभाकरके समान सभी भव्यजीवोंके सामने रहती है, अतः परमात्मप्रकाश सभी आस्तिकोंको प्रिय है। कन्नड और संस्कृतमें इसपर अनेक प्राचीन टीकाएँ हैं, वे भी इसकी लोकप्रियता प्रदर्शित करती हैं।

मेरा योगीन्दुके साहित्यका अध्ययन—अपभ्रंश भाषाका नवीन ग्रन्थ 'दोहापाहुड' जब मुझे प्राप्त हुआ, तब मैंने उसके सम्बन्धमें [2]'अनेकान्त'में एक लेख लिखा। उपलब्ध प्रतिमें उसके कर्ताका नाम 'योगेन्द्र' लिखा था। उसपर टिप्पणी करते हुए पं० जुगलकिशोरजीने लिखा कि दोहापाहुडकी देहलीवाली प्रतिमें उसके कर्ताका नाम रामसिंह लिखा है। इसके बाद भाण्डारकर प्राच्यविद्यामन्दिर पूनासे प्रकाशित होनेवाली [3]पत्रिकामें 'जोइन्दु और उनका अपभ्रंश साहित्य' शीर्षकसे मैंने एक लेख लिखा, उसमें मैंने जोइन्दु या योगीन्दुके साहित्यपर कुछ प्रकाश डाला था, और उनके समयके बारेमें कुछ प्रमाण भी संकलित किये थे। इस लेखके प्रकाशनसे काफी लाभ हुआ, दो ग्रन्थ—दोहापाहुड और सावयधम्मदोहा—जिनसे अपने लेखमें मैंने अनेक उद्धरण दिये थे, प्रो० हीरालालजी द्वारा हिन्दी अनुवादके साथ सम्पादित होकर प्रकाशित हो गये। तथा मेरे लेखमें उद्धृत कुछ पद्योंका [4]मराठीमें भी अनुवाद किया गया।

प्राच्य-साहित्यमें परमात्मप्रकाशका स्थान—उत्तर भारतकी भाषाओंकी, जिनमें मराठी भी सम्मिलित है, समृद्धि तथा उनके इतिहासपर अपभ्रंश भाषाका अध्ययन बहुत प्रकाश डालता है। अबतक प्रकाशमें आये हुए अपभ्रंश-साहित्यमें परमात्मप्रकाश सबसे प्राचीन है और सबसे पहले प्रकाशन भी इसीका हुआ था, किन्तु इसके प्रारम्भिक संस्करण प्राच्य विद्वानोंके हाथोंमें नहीं पहुँचे। जहाँतक मैं जानता हूँ सबसे पहले पी० डी० गुणेने ही 'भविसयत्तकहा' की प्रस्तावनामें इसे अपभ्रंश-ग्रन्थ बतलाया था। आचार्य हेमचन्द्रने अपने प्राकृत-व्याकरणमें परमात्मप्रकाशसे अनेक उदाहरण दिये हैं, अतः इसे हम हेमचन्द्रके पहले की अपभ्रंश भाषाका नमूना कह सकते हैं। भाषाकी विशेषताके अतिरिक्त इस ग्रन्थमें एक और भी विशेषता है। जैन-साहित्यका पूरा ज्ञान न रहनेके कारण कुछ विद्वान् जैनधर्मको केवल साधु-जीवनके नियमोंका

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१ परमात्मप्रकाशकी अंग्रेजी प्रस्तावनाका यह अविकल अनुवाद नहीं है। किन्तु अंग्रेजी न जाननेवाले हिन्दी-पाठकोंके लिये उसके मुख्य मुख्य आवश्यक अंशोंका सार दे दिया गया है। दर्शन तथा भाषाविषयक मन्तव्य विशेषतः संक्षिप्त कर दिये गये हैं। विशेष जाननेके इच्छुक अंग्रेजी प्रस्तावनासे जान सकते हैं।

—अनुवादकर्ता।

२–पृष्ठ ५४४–४८ और ६७२। ३, जिल्द १२, पृ. १३२–६३। ४, मराठी-साहित्य-पत्रिका.

द्वितीय अधिकारमें—१, ५–६, १४–१६, ४४, ४६ - १, ४९–५२, ७०, ७४ ७६, ८४, ८६–८७ ९९, १०२, १११. २–४, ११४–११६, १२८–१२९, १३४–१३७, १३७ - ५, १३८–१४०, १४२, १४४–१४७, १५२–१५५, १५७–१६५, १६८, १७८–१८१ १८५ १९७, २००, २०५–२१२ ।

किन्तु इन प्रतियोंमे दो दोहे अधिक हैं, जो न तो ब्रह्मदेवकी प्रतिमें पाये जाते हैं, और न बालचन्द्र की ही प्रति मे, कुछ सशोधनके साथ दोनो दोहे नीचे दिये जाते हैं—

१—१, ४६ के बाद—

जो जाणइ सो जाणि जिय जो पेक्खइ सो पेक्खु । अतुवहुतु वि जपु चइ होउण तुहुँ णिखेक्खु ॥

२—२ २१४ के बाद—

भव्वाभव्वह जो चरणु सरिसु ण तेण हि मोक्खु । लद्धि ज भव्वह रयणत्तय होइ अभिण्णे मोक्खु ॥

'त, क,' और 'म' प्रतियाँ—इन प्रतियोंमें ब्रह्मदेवके मूलसे (प्रक्षेपकसहित) ११२ और बालचन्द्रके मूलसे ११८ पद्य कम है । मुझे ऐसा मालूम होता है कि इन प्रतियोके पीछे कोई मौलिक आधार अवश्य है, क्योंकि एक तो क' प्रतिकी कन्नडटीका ब्रह्मदेवकी टीकासे स्वतन्त्र है, और सभवतः उससे प्राचीन भी है। दूसरे, इसमें ब्रह्मदेवका एक भी क्षेपक नहीं पाया जाता । तीसरे इसमें ब्रह्मदेव और बालचन्द्रसे दो गाथाएँ अधिक हैं । चौथे, ब्रह्मदेवने २,१४३ मे 'जिणु सामिउ सम्मत्तु' पाठ रक्खा है तथा टीकामें दूसरे पाठान्तर सिवसगमु सम्मत्तु' का उल्लेख किया है । उनका दूसरा पाठान्तर 'सिवसगमु सम्मत्तु' इन प्रतियोंके 'सिउ सगउ सम्मत्तु' पाठसे मिलता है । किन्तु इन प्रतियोंमें अविद्यमान दोहोंका विचार करनेसे यही नतीजा निकला है कि ये प्रतियाँ परमात्मप्रकाशका सक्षिप्त रूप हैं । यह भी कहा जा सकता है कि इन प्रतियोंका मूल ही परमात्मप्रकाशका वास्तविक मूल है, जिसे योगीन्दुके किसी शिष्य, समवत· स्वय भट्ट प्रभाकरने ही यह बतानेके लिये कि गुरुने उसे यह उपदेश दिया था, वह बढ़ा दिया है । यद्यपि यह कल्पना आकर्षक है किन्तु इसका समर्थन करनेके लिये प्रमाण नहीं हैं । इन प्रतियोका आधार दक्षिण कर्नाटककी एक प्राचीन प्रति है, अत इस कल्पनाका यह मतलब हो सकता है कि योगीन्दु दक्षिणी थे, और मूलग्रन्थ उत्तर भारतमें विस्तृत किया गया, क्योंकि ब्रह्मदेव उत्तर प्रान्तके वासी थे । किन्तु योगीन्दुको दक्षिणी सिद्ध करनेके लिये कोई भी प्रमाण नहीं है । पर इतना निश्चित है कि परमात्मप्रकाशको 'त' 'क' और 'भ' प्रतिके रूपमे सक्षिप्त करनेके लिये कोई कारण अवश्य रहा होगा । समवत दक्षिण भारतमें, जहाँ शकराचार्य, रामानुज आदिके समयमें जैनोंको वेदान्त और शैवोंके विरुद्ध वाद-विवाद करना पड़ता था, किसी कन्नडटीकाकारके द्वारा यह सक्षिप्त रूप किया गया है ।

जोइन्दुके मूलपर मेरा मत—उपलब्ध प्रतियोंके आधारपर यह निर्णय कर सकना असभव है कि जोइन्दुकृत परमात्मप्रकाशका शुद्ध मूल कितना है ? किन्तु दोहोंकी सख्यापर दृष्टि डालनेसे यह जान पड़ता है कि ब्रह्मदेवका मूल ही जोइन्दुके मूलके अधिक निकट है ।

संक्षेपमें परमात्मप्रकाशका विषय-परिचय

सारांश—प्रारम्भके सात दोहोंमें पचपरमेष्ठीको नमस्कार किया गया है । फिर तीन दोहोंमें ग्रन्थकी उत्थानिका है । पांचमें बहिरात्मा, अन्तरात्मा और परमात्माका स्वरूप बताया गया है । इसके बाद दस दोहोंमें विकलपरमात्माका स्वरूप आता है । पाँच क्षेपकों सहित चौबीस दोहोंमें सकलपरमात्माका वर्णन है । ६ दोहोंमें जीवके स्वशरीर-प्रमाणकी चर्चा है । फिर द्रव्य, गुण, पर्याय, कर्म, निश्चयसम्यग्दृष्टि, मिथ्यात्व

द्वितीय अधिकार—मूल दोहे २१४

स्थ० वा० प्र० ५

२१९

इससे पता चलता है कि परमात्मप्रकाशकी जो प्रति ब्रह्मदेवको मिली थी, काफी विस्तृत थी। जिन पाँच दोहोंके (१,२८-३२) योगीन्दुरचित होनेमें उन्हें सन्देह था, उनको उन्होंने अपने क्षेपक माना है। किन्तु जिन आठ दोहोंको उन्होंने मूलमें सम्मिलित नहीं किया, संभवत पाठकोंके लिये उपयोगी जानकर ही उन्होंने उनकी टीका की है। ब्रह्मदेवको प्राप्त प्रति कितनी बड़ी थी, यह निश्चित रीतिसे नहीं बतलाया जा सकता। किन्तु यह कल्पना करना संभव है कि उसमें और भी अधिक दोहे थे, जिन्हें ब्रह्मदेव अपने दोनों प्रकारके प्रक्षेपकोंमें न मिला सके।

बालचन्द्रका मूल—मलधारी बालचन्द्रने परमात्मप्रकाशपर कन्नड़में एक टीका लिखी है। आरम्भमें वे कहते हैं कि मैंने ब्रह्मदेवकी संस्कृतटीकासे सहायता ली है। किन्तु बालचन्द्रके मूलमें ६ पद्य अधिक है। ब्रह्मदेवका अनुसरण करनेपर भी बालचन्द्रकी प्रतिमें ६ अधिक पद्य क्यों पाये जाते हैं? इस प्रश्नके दो ही समाधान हो सकते हैं। या तो बालचन्द्रके बाद ब्रह्मदेवकी प्रतिमेंसे टीकासहित कुछ पद्य कम कर दिये गये, या बालचन्द्रके सामने कोई अधिक पद्यवाली प्रति उपस्थित थी, जिससे उन्होंने अपनी कन्नडटीकामें ब्रह्मदेवकी संस्कृतवृत्तिका अनुसरण करनेपर भी कुछ अधिक पद्य सम्मिलित कर लिये। प्रथम समाधान तो स्वीकार करने योग्य नहीं मालूम होता, क्योंकि टीकासहित कुछ पद्योंका निकाल देना संभव प्रतीत नहीं होता। किन्तु दूसरा समाधान उचित जँचता है। वे ६ पद्य इस प्रकार हैं—

१-२—पहला और दूसरा अधिक पद्य २, ३६ के बाद आते हैं—

कायकिलेसें पर तणु छिज्जइ विणु उवसमेण कसाउ ण खिज्जइ।
ण करहिँ इंदियमणह णिवारणु उग्गतवो वि ण मोक्खह कारणु॥
अप्पसहावे जासु रइ णिच्चुववासउ तासु। बाहिरदव्वे जासु रइ भुक्खमारि तासु॥

३—यह पद्य २,१३४ के बाद 'उक्त च' करके लिखा है—

अरे जिउ सोक्खे मग्गसि धम्मे अलसिय। पक्खें विणु केँव उड्डण मग्गेसि मेंढय दड्ढसिय (?॥

४—२,१४० के बाद यह दोहा आता है—

पण्ण ण मारिय सोयरा पुणु छट्टउ चंडालु। माण ण मारिय अप्पणउ केँव छिज्जइ संसारु॥

५—२ १५६ के बाद यह दोहा 'प्रक्षेपकम्' करके लिखा है—

अप्पह परह परंपरह परमप्पउह समाणु। पर करि पर करि पर जि करि जइ इच्छइ णिव्वाणु॥

६—२,२०३ के बाद, संभवत असावधानीके कारण इसपर नम्बर नहीं डाला गया है, किन्तु टीका की है—

अन्नु वि गतुवि तिहुवणहँ सासयसोक्खसहाउ। तेत्थु जि सयलु वि कालु जिय णिवसइ लद्धसहाउ॥

'त' 'क' और 'म' प्रति अन्य प्रतियोंकी अपेक्षा बहुत संक्षिप्त हैं। ब्रह्मदेवके मूलके साथ उनकी तुलना करनेपर उनमें निम्न लिखित दोहे नहीं पाये जाते—

प्रथम अधिकारमें—२-११, १६, २०, २२, २८-३२, ३८, ४१, ४३, ४४, ४७ ६५, ६५*१, ६६, ७३, ८०, ८१, ९१, ९२, ९९, १००, १०४, १०६, १०८, ११० ११८, ११९, १२१, १२३+ २-३।

उपमाओसे स्पष्ट करता है। ब्रह्मदेवने भी "अत्र भावनाग्रन्थे समाधिशतकवत् पुनरुक्तदूषण नास्ति" आदि लिखकर पुनरुक्तिका समर्थन किया है।

उपमाएं और उनका उपयोग—अपने उपदेशको रोचक बनानेके लिये एक धर्मोपदेष्टा उपमा रूपक आदिका उपयोग करता है। यदि वे (उपमा रूपक आदि) दैनिक व्यवहारकी वस्तुओंसे लिये गये हों तो पाठको और श्रोताओंको प्रकृत विषयके समझनेमे बहुत सुगमता रहती है। यही कारण है कि भारतीय न्यायशास्त्रमे दृष्टान्तको इतना महत्त्व दिया गया है। विषयकी गूढताके कारण एक धर्मोपदेष्टा या तार्किककी अपेक्षा एक गूढवादीको इन सब चीजोका उपयोग करना विशेष आवश्यक होता है। दृष्टान्त आदिकी सहायतासे वह अपने अनुभवोंको पाठकों तथा श्रोताओंतक पहुँचानेमें समर्थ होता है। गूढवादी की वर्णन-शैलीमें अन्य शैलियोंसे अन्तर होनेका यह अभिप्राय नहीं है कि उसके अनुभव अप्रामाणिक हैं, किन्तु इससे यही प्रमाणित होता है कि वे अनुभव शब्दों द्वारा व्यक्त नही किये जा सकते। अतः गूढवादके ग्रन्थ उपमा रूपक आदिसे भरे होते हैं। 'योगीन्दु' भी इसके अपवाद नहीं है, उनके परमात्मप्रकाशमें दृष्टान्तोंकी कमी नही है। उनमेंसे कुछ तो बड़े ही प्रभावक हैं।

परमात्मप्रकाशके छन्द—ब्रह्मदेवके मूलके अनुसार परमात्मप्रकाशमें सब ३४५ पद्य है, उनमें ५ गाथाए एक स्रग्धरा और एक मालिनी है किन्तु इनकी भाषा अपभ्रंश नही है। तथा एक चतुष्पादिका और शेष ३३७ अपभ्रंश दोहे हैं। परमात्मप्रकाशमें कहीं भी 'दोहा' शब्द नहीं आया, किन्तु योगीन्दुके दूसरे ग्रन्थ योगसारमें दो वार आया है। दोहेकी दोनों पक्तियाँ बराबर होती है, प्रत्येक पक्तिमें दो चरण होते हैं। प्रथम चरणमें १३ और दूसरेमे ११ मात्राए होती है। किन्तु जब हम दोहेको पढते हैं या उसे गानेकी कोशिश करते है, तो ऐसा मालूम होता हैं कि हमे १४ मात्राओंकी आवश्यकता है—प्रत्येक चरणकी अन्तिम मात्रा कुछ जोरसे बोली जानी है। अतः यह कहना उपयुक्त होगा कि दोहेकी प्रत्येक पक्तिमें चौदह और बारह मात्राएं होती हैं किन्तु परमात्मप्रकाशके इकतीस दोहोंमें प्रत्येक पक्तिके प्रथम चरणमें अन्तिम वर्णका गुरु उच्चारण करनेपर भी तेरह मात्राए ही होती हैं। दोहेकी प्रत्येक पंक्तिमें चौदह और बारह मात्राए होती हैं, यह बात विरहाङ्क[1] की निम्नलिखित परिभाषासे भी स्पष्ट है।

तिण्णि तुरगा णेउरओ वि-प्पाइक्का कण्णु। दुवहअ-पच्छद्धे वि तह वद लक्खणउ ण अण्णु ॥ ४, २७ ॥

तुरग=४ मात्राएँ; णेउर=१ गुरु, पाइक्क=४ मात्रा और कण्ण=२ गुरु, इस प्रकार एक पक्तिमें १४ और १२ मात्राएं होती है। अपभ्रंशमें 'ए' और 'ओ' प्राय ह्रस्व भी होते हैं, अतः उक्त दोहेके अक्षरशः विभाजन करनेसे प्रकट होता है कि १३ और ११ मात्राएँ होती हैं। कविदर्पण, प्राकृतपिङ्गल, छन्दकोश आदि छन्दशास्त्र बतलाते हैं कि दोहेकी प्रत्येक पक्तिमें १३ और ११ मात्राएँ होती हैं, किन्तु हेमचन्द्र १४ और १२ ही बताते हैं। सारांश यह है कि विरहाङ्क और हेमचन्द्र दोहाके श्रुतिमाधुर्यका विशेष ध्यान रखते हैं, जब कि अन्य छन्दशास्त्रज्ञ अक्षर गणनाके नियमका पालन आवश्यक समझते हैं। विरहाङ्कने दोहेका लक्षण अपभ्रंश-भाषामें रचा है, और रुद्रट कवि सस्कृत तथा अपभ्रंश भाषाके श्लेषोंको दोहाछन्दमें लिखते हैं। इससे प्रमाणित होता है कि दोहा अपभ्रंश भाषाका छन्द है।

यहाँ 'दोहा' शब्दकी व्युत्पत्तिके सम्बन्धमें विचार करना अनुपयुक्त न होगा। जोइन्दु इसे दोहा कहते हैं किन्तु विरहाङ्क इसका नाम 'दुवहा' लिखते हैं। यदि दोहाका मूल सस्कृत है तो यह 'द्विधा' शब्दसे बना है, जो बतलाता है कि दोहाकी प्रत्येक पक्ति दो भागोंमे बटी होती है, या दोहाछन्दमें एक ही पक्ति दो वार आती है। विरहाङ्कका 'दो पाआ भण्णइ दुवहउ' लिखना बतलाता है कि उसे

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१ एच डी वेलनकर—विरहाङ्कका वृत्तजाति समुच्चय'

आदिकी चर्चा है। दूसरे अधिकारमें, प्रारम्भके दस दोहोंमें मोक्षका स्वरूप, एकमें मोक्षका फल, उन्नीसमें निश्चय और व्यवहार मोक्षमार्ग, तथा आठमें अभेदरत्नत्रयका वर्णन है। इसके बाद चौदहमें समभावकी, चौदहमे पुण्य पापकी समानता की, और इकतालीस दोहोंमें शुद्धोपयोगके स्वरूपकी चर्चा है। अन्तमें परम-समाधिका कथन है।

परमात्मप्रकाशपर समालोचनात्मक विचार

रचनाकाल तथा कुछ ऐतिहासिक पुरुषोंका उल्लेख—ब्रह्मदेवके आधारपर हम इस निर्णयपर पहुँचते हैं कि प्रभाकर भट्टके कुछ प्रश्नोंका उत्तर देनेके लिये योगीन्दुने परमात्मप्रकाशकी रचना की थी[1]। एक [2]स्थलपर प्रभाकर भट्टको उसके नामसे सम्बोधित किया गया है और 'वढ' जिसका अर्थ ब्रह्मदेव 'वत्स' करते हैं, तथा 'जोइय' (योगिन्) शब्दके द्वारा तो अनेकवार उनका उल्लेख आता है। प्रभाकर भट्ट योगीन्दुके शिष्य थे, इसके सिवा उनके सम्बन्धमे हम कुछ नहीं जानते। भट्ट और प्रभाकर ये दो पृथक् नाम नहीं हैं, किन्तु एक नाम है। सम्भवतः भट्ट एक उपाधि रही होगी, जैसे कि कन्नडव्याकरण 'शब्दानुशासन' (१६०४ ई०) के रचयिता अकलंक भट्टाकलंक कहे जाते हैं। भट्ट प्रभाकरके प्रश्न और योगीन्दुका उन्हें सम्बोधित करना बतलाते हैं, कि वे योगीन्दुके एक शिष्य थे, और साधु थे, उनका प्रसिद्ध पूर्वमीमासक प्रभाकर भट्ट (लगभग ६०० ई०) के साथ कोई सम्बन्ध नहीं है। योगीन्दु और प्रभाकरके नामके सिवा ग्रन्थमें किन्ही आर्य शान्तिके [3]मतका भी उल्लेख है। निःसन्देह इनसे पहले कोई शान्ति नामके ग्रन्थकार हुए होंगे, किन्तु विशेष प्रमाणोंके अभावमें हम उन ज्ञात ग्रन्थकारोंके साथ इनकी एकता नहीं ठहरा सकते, जिनके नामके प्रारम्भमें 'शान्ति' शब्द आता है।

ग्रन्थ-रचनाका उद्देश और उसमें सफलता—जैसा कि ग्रन्थमें उल्लेख है, प्रभाकर शिकायत करता है कि उसने ससारमें बहुत दुःख भोगे हैं, अतः वह उस प्रकाशकी खोजमें है, जो उसे अज्ञानान्धकारसे मुक्त कर सके। इसलिये सबसे पहले योगीन्दु आत्माका वर्णन करते हैं, आत्म-साक्षात्कारकी आवश्यकता बतलाते हैं, और कुछ गूढ आत्मिक अनुभवोंकी चर्चा करते हैं। इसके बाद वे मुक्तिका स्वरूप, उसका फल, और उसके उपाय समझाते हैं। मुक्तिके उपायोंका वर्णन करते हुए वे नीति और अनुशासन सम्बन्धी बहुतसी शिक्षाएँ देते हैं। भट्ट प्रभाकरको जिस प्रकाशकी आवश्यकता थी, बहुतसी आत्माए उस प्रकाशकी प्राप्तिके लिये उत्सुक हैं, और जैसा कि ग्रन्थका नाम तथा विषय बतलाते हैं, सचमुच यह ग्रन्थ परमात्माकी समस्यापर बहुत सरल तरीकेसे प्रकाश डालता है।

विषय-वर्णनकी शैली—जैसा कि ब्रह्मदेवके मूलसे मालूम होता है, स्वय ग्रन्थकारने ही प्रभाकर भट्टके दो प्रश्नोंके आधारपर ग्रन्थको दो अधिकारोंमें विभक्त किया था। दूसरे भागकी अपेक्षा पहला भाग अधिक क्रमबद्ध है। कहीं कहीं ग्रन्थकारने स्वय प्रश्न उठाकर उनका भिन्न भिन्न दृष्टियोंसे समाधान किया है। इस ग्रन्थमें शाब्दिक पुनरावृत्तिकी कमी नहीं है, किन्तु इस पुनरावृत्तिसे ग्रन्थकार अनजान न था, क्यों कि वह स्वय कहता है[4] कि भट्ट प्रभाकरको समझानेके लिये अनेक बातें बार बार कही गई हैं। आध्यात्मिक ग्रन्थोंमें किसी बातको बार बार कहनेका विशेष प्रयोजन होता है, वहाँ न्यायशास्त्रके समान युक्तियोंका कोटिक्रम और उसके द्वारा सिद्धान्त-निर्णय अपेक्षित नहीं रहता। वहाँ ग्रन्थकारके पास नैतिक और आध्यात्मिक विचारोंकी पूँजी होती है, और उसके प्रति पाठकोंको रुचि उत्पन्न करना उसका मुख्य उद्देश्य होता है, अतः अपने कथनको प्रभावक बनानेके लिये वह एक बातको कुछ हेर-फेरके साथ दोहराता और

१–देखो १ अ० ८ दो० और २ अ० २११ दो०। २–देखो १,११। ३–देखो २ ६१। ४–देखो २, २११।

मेरा मत है कि योगीन्दु कुन्दकुन्द और पूज्यपादके ऋणी हैं। योगीन्दुकृत तीन आत्माओंका वर्णन (१, १२१–४) मोक्खपाहुड (४–८) से बिल्कुल मिलता है। सम्यग्दृष्टि और मिथ्यादृष्टिकी परिभाषाएँ भी (१, ७६–७७) साधारणतया कुन्दकुन्दके मोक्खपाहुड (१४–५) मे दत्त परिभाषाओं जैसी ही हैं, और ब्रह्मदेवने इन दोहोंकी टीकामें उन गाथाओंको उद्धृत भी किया है। इसके सिवा नीचे लिखी समानता भी ध्यान देने योग्य है—मो० पा० २४ और प० प्र० १,८६, मो० पा० ३७ और प० प्र० २, १३, मो० पा० ५१ और प० प्र० २, १७६ ७७, मो० पा० ६६–६९ और प० प्र० २,८१ आदि। मोक्खपाहुड आदिकी संस्कृतटीकामें श्रुतसागरसूरिका परमात्मप्रकाशसे दोहे उद्धृत करना भी निरर्थक नहीं है। इस प्रकार सूक्ष्म छानबीनसे यह स्पष्ट हो जाता है कि योगीन्दुने कुन्दकुन्दसे बहुत कुछ लिया है।

पूज्यपादके समाधिशतक और परमात्मप्रकाशमे भी घनिष्ठ समानता है। मेरे विचारसे योगीन्दुने पूज्यपादका अक्षरशः अनुसरण किया है। विस्तारके डरसे यहाँ कुछ समानताओंका उल्लेखमात्र करता हूँ। स० श० ४–५ और प० प्र० १, ११–१४, स० श० ३१ और प० प्र० २, १७५, १, १२३, २, स० श० ६४–६६ और प० प्र० २, १७८–८०, स० श० ७० और प० प्र० १, ८०, स० श० ७८ और प० प्र० २, ४६ १, स० श० ८७–८८ और प० प्र० १, ८२ आदि। इन समानताओंके सिवा इन दोनोंमें विचारसाम्य भी बहुत है किन्तु दोनोंकी शैलीमें बड़ा अन्तर है। वैयाकरण होनेके कारण 'अर्द्धमात्रालाघव पुत्रोत्सव मन्यन्ते वैयाकरणा' के अनुसार पूज्यपादके उद्गार संक्षिप्त, भाषा परिमार्जित और भाव व्यवस्थित हैं, किन्तु योगीन्दुकी कृति–जैसा कि पहले कहा जा चुका है–पुनरावृत्ति और इधर उधरकी बातोंसे भरी है। पूज्यपादकी शैलीने उनकी कृतिको गहन बना दिया था, और विद्वान् लोग ही उससे लाभ उठा सकते थे, संभवत इसी लिये योगीन्दुने समाधिशतकके मन्तव्योंको प्रचलित भाषा और जनसाधारणकी शैलीमें निबद्ध किया था। योगीन्दुकी इस रचनाने काफी ख्याति प्राप्त की है, और जयसेन, श्रुतसागर और रत्नकीर्ति सरीखे टीकाकारोंने उससे पद्य उद्धृत किये थे।

देवसेनके तत्त्वसार और परमात्मप्रकाशमें भी काफी समानता है। देवसेनके ग्रन्थोंपर अपभ्रंशका प्रभाव है, अपने भावसंग्रहमे उन्होंने कुछ अपभ्रंश पद्य भी दिये हैं, और 'बहिरप्पा' ऐसे शब्दोंका प्रयोग किया है। इन कारणोंसे मेरा मत है कि देवसेनने योगीन्दुका अनुसरण किया है।

योगीन्दु, काण्ह और सरह—काण्ह और सरह बौद्ध-गूढवादी थे। उनके ग्रन्थ उत्तरकालीन महायान सम्प्रदायसे खासकर तन्त्रवादसे सम्बन्ध रखते हैं, और शैव योगियोंके साथ उनकी कुछ परम्पराएँ मिलती जुलती हैं। काण्हका समय डा० शाहीदुल्ला ई० ७०० के लगभग और डा० एस० के० चटर्जी ईसाकी बारहवीं शताब्दीका अन्त बतलाते हैं। सरह ई० १००० के लगभग विद्यमान थे। इन दोनों ग्रन्थकारोंके दोहा–कोशोंका विषय परमात्मप्रकाशके जैसा ही है। यद्यपि उनके ग्रन्थोंका नाम 'दोहा-कोश' है, किन्तु परमात्मप्रकाशकी तरह उनमें केवल दोहा ही नहीं है, बल्कि अनेक छन्द है। प्रान्त-भेदके कारण उत्पन्न कुछ विशेषताओंको छोड़कर उनकी अपभ्रंश भी योगीन्दुके जैसी ही है। गूढवादियोंके विचार और शब्द प्रायः समान होते हैं, जो विभिन्न धर्मोंके गूढवादके ग्रन्थोंमें देखनेको मिलते हैं। काण्ह और सरहने अपने पद्योंमें प्रायः अपने नाम दिये हैं, पर योगीन्दुने ऐसा नहीं किया। तुकाराम आदि महाराष्ट्र सन्तोंने भी अपनी रचनाओंमें अपने नाम दिये हैं और कर्नाटकके शैव वचनकारोंने अपनी मुद्रिकाओंका उल्लेख किया है। उदाहरणके लिये 'बसवण्ण' की मुद्रिका 'कूडल–सगम–देव है और गङ्गम्माकी 'गङ्गेश्वरलिङ्ग'। विशेषकर सरहके दोहा-कोशके बहुतसे विचार, वाक्यांश, तथा कहनेकी शैलियाँ परमात्मप्रकाशके जैसी ही हैं।

दूसरा अर्थ अभीष्ट है । जहाँतक हम जानते हैं 'विरहाङ्क–जिसे प्रो॰ एच॰ डी॰ वेलणकर ईसाकी नवमी शताब्दीसे पहलेका बतलाते हैं–दोहेकी परिभाषा करनेवालोंमें सबसे प्राचीन छन्दकार हैं । बादके छन्दकारोंने दोहेके भेद भी किये हैं ।

आध्यात्मिक सहिष्णुता– अध्यात्मवादियोंमें एक दूसरेके प्रति काफी सहिष्णुता होती है, और इसलिये–जैसा कि प्रो[1] रानडेका कहना है–सब युगों और सब देशोंके अध्यात्मवादी एक अनन्त और स्वर्गीय समाजकी सृष्टि करते हैं । वे किसी भी दार्शनिक आधारपर अपने गूढवादका निर्माण कर सकते हैं, किन्तु शब्दोंके अन्तस्तलमें घुसकर वे सत्यकी एकताका अनुभवन करते हैं । योगीन्दु एक जैन गूढवादी हैं, किन्तु उनकी विशालदृष्टिने उनके ग्रन्थमें एक विशालता ला दी है, और इसलिये उनके अधिकांश वर्णन साम्प्रदायिकतासे अलिप्त हैं । उनमें बौद्धिक सहनशीलता भी कम नहीं है । वेदान्तियोंका मत है कि आत्मा सर्वगत है; मीमांसकोंका कहना है कि मुक्तावस्थामें ज्ञान नहीं रहता, जैन उसे शरीरप्रमाण बतलाते हैं, और बौद्ध कहते हैं कि वह शून्यके सिवा कुछ भी नहीं । किन्तु योगीन्दु इस मत-भेदसे बिल्कुल नहीं घबराते वे जैन अध्यात्मके प्रकाशमें नयोंकी सहायतासे शाब्दिक-जालका भेदन करके सब मतोंके वास्तविक अभिप्रायको समझाते हैं । यद्यपि अन्य दर्शनकार उनकी इस व्याख्याको स्वीकार न कर सकेंगे फिर भी यह शैली एक शान्त अध्यात्मवादीके रूपमें उन्हें हमारे सामने खड़ा कर देती है । योगीन्दु परमात्माकी एक निश्चित रूपरेखा स्वीकार करते हैं किन्तु उसे एक निश्चित नामसे पुकारनेपर जोर नहीं देते । वे अपने परमात्माको जिन, ब्रह्म, शान्त शिव, बुद्ध आदि संज्ञाएँ देते हैं । इसके सिवा अपना काम चलानेके लिये वे अजैन शब्दावलीका भी प्रयोग करते हैं । १ अ॰ २२ दो॰ में वे धारणा, यन्त्र, मन्त्र मण्डल मुद्रा आदि शब्दोंका उपयोग करते हैं और कहते हैं कि परमात्मा इन सबसे अगोचर है। १ ४१ तथा २, १०७ में उनकी शैली वेदान्तसे अधिकतर मिलती है । २ ४६ १ जिसे ब्रह्मदेव तथा अन्य प्रतियाँ प्रक्षेपक बतलाते हैं, गीताके दूसरे अध्यायके ६९ वे श्लोकका स्मरण कराते हैं । २, १७० वे दोहेमें 'हंसाचार' शब्द आता है और ब्रह्मदेव 'हंस' शब्दका अर्थ परमात्मा करते हैं । यह हमें उपनिषदोंके उन अंशोंका स्मरण कराता है, जिनमें आत्मा और परमात्माके अर्थमें हंस शब्दका प्रयोग किया है । सारांश यह है कि ग्रन्थके कुछ भागको छोड़कर– जिसमें जैन अध्यात्मका पारिभाषिक वर्णन किया है–शेष भागको अध्यात्म-शास्त्रका प्रत्येक विद्यार्थी प्रेमपूर्वक पढ़ सकता है ।

जैन-साहित्यमें योगीन्दुका स्थान–एक गूढवादीके लिये यह आवश्यक नहीं कि वह बहुत बड़ा विद्वान् हो, और न वर्षोंतक व्याकरण और न्यायमें सिर खपाकर वह सुयोग्य लेखक बननेका ही प्रयत्न करता है, किन्तु मानव-समाजको दुःखी देख, आत्मसाक्षात्कारका अनुभव ही उसे उपदेश देनेके लिये प्रेरित करता है, और व्याकरण आदिके नियमोंका विशेष विचार किये बिना जनताके सामने वह अपने अनुभव रखता है । अतः उच्चकोटिकी रचनाओंमें प्रयुक्त की जानेवाली संस्कृत तथा प्राकृत भाषाको छोड़कर योगीन्दुका उस समयकी प्रचलित भाषा अपभ्रंशको अपनाना महत्त्वसे खाली नहीं है । महाराष्ट्रके ज्ञानदेव, नामदेव, [2]एकनाथ तुकाराम और रामदासने मराठीमें और कर्नाटकके बसवण्ण तथा अन्य वीरशैव [3]वचनकारोंने कन्नड़में बड़े अभिमानके साथ अपने अनुभव लिखे हैं, जिससे अधिक लोग उनके अनुभवोंसे लाभ उठा सकें । प्राचीन ग्रन्थकारोंने जो कुछ संस्कृत और प्राकृतमें लिखा था उसे ही योगीन्दुने बहुत सरल तरीकेसे अपने समयकी प्रचलित भाषामें गूँथ दिया है । प्राचीन जैन-साहित्यके अपने अध्ययनके आधारपर

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१ वेलणकर और रानडे, भारतीयदर्शनका इतिहास जिल्द ७, महाराष्ट्रका आध्यात्मिक गूढवाद, भूमिका पृष्ठ २ ॥ २ माझी मराठी भाषा चोखडी । परब्रह्मीं फळली गाढी ॥ ३ ये वचन कन्नड गद्यके सुन्दर नमूने हैं ।

आत्माके भेद और प्राचीन ग्रन्थकार—सबसे पहले योगीन्दुने ही इन भेदोंका उल्लेख नहीं किया है। किन्तु उससे पहले कुन्दकुन्दने (ईस्वी सन् का प्रारम्भ) अपने मोक्खपाहुडमें और पूज्यपादने (ईसाकी पाँचवीं शताब्दीके अन्तिम पादके लगभग) समाधिशतकमें इनकी चर्चा की है। जोइन्दुके बाद अमृतचन्द्र, गुणभद्र, अमितगति आदि अनेक ग्रन्थकारोंने आत्माकी चर्चा करते समय इस भेदको दृष्टिमें रक्खा है।

अन्य दर्शनोंमें इस भेदकी प्रतिध्वनि—यद्यपि प्राथमिक वैदिक साहित्यमें आत्मवादके दर्शन नहीं होते किन्तु उपनिषदोंमें इसकी विस्तृत चर्चा पाई जाती है। उस समय यजन-याजन आदि वैदिक कृत्यमें संलग्न पुरोहितोंके सिवा साधुओंका भी एक सम्प्रदाय था, जो अपने जीवनका बहुभाग इस आत्म-विद्याके चिन्तनमें ही व्यतीत करता था। उपनिषदों तथा बादके साहित्यमें इस आत्म-विद्याके प्रति बड़ा अनुराग दर्शाया गया है। तैत्तिरीयोपनिषदमें पांच आवरण बतलाये है—अन्नरसमय, प्राणमय, मनोमय, विज्ञानमय और आनन्दमय। इनमेंसे प्रत्येकको आत्मा कहा है। कठोपनिषदमें आत्माके तीन भेद किये है—ज्ञानात्मा, महदात्मा और शान्तात्मा। छान्दोग्य ३०८, ७-१२ को दृष्टिमें रखकर डॉयसन (Deusson) ने आत्माकी तीन अवस्थाएँ बतलाई हैं—शरीरात्मा, जीवात्मा, और परमात्मा। अनेक स्थलोंपर उपनिषदोंमे आत्मा और शरीरको जुदा जुदा बतलाया है। न्याय-वैशेषिकका जीवात्मा और परमात्माका भेद तो प्रसिद्ध ही है। इसके बाद, रामदास आत्माके चार भेद करते हैं—१ जीवात्मा, जो शरीरसे बद्ध हैं, २ शिवात्मा, जो विश्वव्यापी है, ३ परमात्मा जो विश्वके और उससे बाहर भी व्याप्त है, ४ और निर्मलात्मा, जो निष्क्रिय और ज्ञानमय है। किन्तु रामदासका कहना है कि अन्ततोगत्वा ये सब सर्वथा एक ही हैं।

आत्मिक-विज्ञान—आत्म-ज्ञानसे संसार-भ्रमणका अन्त होता है। आत्मा उसी समय आत्मा कहा जाता है, जब वह कर्मोंसे मुक्त हो जाता है। शुद्ध आत्माका ध्यान करनेसे मुक्ति शीघ्र मिलती है। आत्म-ज्ञानके बिना शास्त्रोंका अध्ययन आचारका पालन आदि सब कृत्य-कर्म बेकार हैं।

आत्माका स्वभाव—यद्यपि आत्मा शरीरमें निवास करता है, किन्तु शरीरसे बिल्कुल जुदा है। छः द्रव्योंमें केवल यही एक चेतन द्रव्य है, शेष जड़ हैं। यह अनन्त ज्ञान और अनन्त आनन्दका भण्डार है। अनादि और अनन्त है, दर्शन और ज्ञान उसके मुख्य गुण हैं, शरीरप्रमाण है। मुक्तावस्थामें उसे शून्य भी कह सकते हैं, क्योंकि उस समय वह कर्मबन्धनसे शून्य (रहित) हो जाता है। यद्यपि सब आत्माओंका अस्तित्व जुदा जुदा है, किन्तु गुणोंकी अपेक्षा उनमें कोई अन्तर नहीं है; सब आत्माए अनन्तज्ञान, अनन्त-दर्शन, अनन्तसुख, और अनन्तवीर्यके भण्डार हैं। अशुद्ध दशामें उनके ये गुण कर्मोंसे ढंके रहते हैं।

परमात्माका स्वभाव—तीनों लोकोंके ऊपर मोक्ष-स्थानमें परमात्मा निवास करता है। वह शाश्वत ज्ञान और सुखका आगार है, पुण्य और पापसे निर्लिप्त है। केवल निर्मल ध्यानसे ही उसकी प्राप्ति हो सकती है। जिस प्रकार मलिन दर्पणमें रूप दिखाई नहीं देता, उसी तरह मलिन चित्तमें परमात्माका भान नहीं होता। परमात्मा विश्वके मस्तकपर विराजमान है, और विश्व उसके ज्ञानमें, क्योंकि वह सबको जानता है। परमात्मा अनेक हैं, और उनमें कोई अन्तर नहीं है। वह न तो इन्द्रियगम्य है, और न केवल शास्त्राभ्याससे ही हम उसे जान सकते हैं, वह केवल एक निर्मल ध्यानका विषय है। ब्रह्म, परब्रह्म, शिव, शान्त आदि उसीके नामान्तर हैं।

कर्मोंका स्वभाव—राग, द्वेष आदि मानसिक भावोंके निमित्तसे जो परमाणु आत्मासे सम्बद्ध हो जाते हैं, उन्हे कर्म कहते हैं। जीव और कर्मका सम्बन्ध अनादि है। कर्मोंके कारण ही आत्माकी अनेक

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व्यवहार और निश्चय—भारतीय-साहित्यके इतिहासमें यह एक निश्चित सिद्धान्त है कि ग्रन्थका शुद्ध अर्थ करनेमें प्राय टीकाकार प्रमाण माने जाते हैं । ऋग्वेदके व्याख्याकार सायनके सम्बन्धमें जो बात सत्य है, परमात्मप्रकाशके टीकाकार ब्रह्मदेवके सम्बन्धमें वह बात और भी अधिक सत्य है । ग्रन्थकी व्याख्या करते हुए, ब्रह्मदेवने वार वार निश्चयनय और व्यवहारनयका अवलम्बन लिया है । यह बहुत सभव है कि उन्होंने कुछ अत्युक्ति की हो किन्तु ग्रन्थके कुछ स्थलोंसे स्पष्ट है कि ये दोनों दृष्टियाँ जोइन्दुको भी इष्ट थीं । अत परमात्मप्रकाशका अध्ययन करते समय हम इन दोनों नयोंकी उपेक्षा नहीं कर सकते ।

इस प्रकारके नयोंकी आवश्यकता–भारतवर्षमें एक ओर धर्म शब्दका अर्थ होता है–कठोर संयमके धारी महात्माओंके आध्यात्मिक अनुभव और दूसरी ओर उन आध्यात्मिक सिद्धान्तोंके अनुयायी समाजका पथ-प्रदर्शन करनेवाले व्यावहारिक नियम । अर्थात् धर्मके दो रूप हैं एक सैद्धान्तिक या आध्यात्मिक और दूसरा व्यावहारिक या सामाजिक । इन दो रूपोंके कारण ही इस प्रकारके नयोंकी आवश्यकता होती है, और जैनधर्ममें तो-जहाँ भेदविज्ञानके विना सत्यकी प्राप्ति ही नहीं होती–वे अपना खास स्थान रखते हैं । व्यवहारनय वाचाल है, और उसका विषय है कोरा तर्कवाद, जब कि निश्चयनय मूक है, और उसका विषय है अन्तरात्मासे स्वय उद्भूत होनेवाले अनुभव । जैनधर्मानुसार गृहस्थधर्म और मुनिधर्म परस्परमें एक दूसरेके आश्रित हैं, और मोक्षप्राप्तिमें एक दूसरेकी सहायता करते हैं । यही दशा व्यवहार और निश्चयकी है, जैसे प्रत्येक गृहस्थ सन्यास लेता है और अपने आत्मिक-लक्ष्यको पहचानता है उसी तरह व्यवहारनय निश्चयकी प्राप्तिके लिये आत्मसमर्पण कर देता है ।

अन्य शास्त्रोंमें इस प्रकारकी दृष्टियाँ—मुण्डकोपनिषद् (१, ४–५) में विद्याके दो भेद किये हैं–अपरा और परा । पहलीका विषय वेदज्ञान है और दूसरीका शाश्वत ब्रह्मज्ञान । ये भेद सत्यके तार्किक और आनुभविकज्ञानके जैसे ही हैं, अत इनकी व्यवहार और निश्चयके साथ तुलना की जा सकती है । बौद्धधर्ममें भी सत्यके दो भेद किये है-सवृतिसत्य या व्यवहारसत्य और परमार्थसत्य । शङ्कराचार्य भी व्यवहार और परमार्थ दृष्टियोंको अपनाते हैं । धर्मकी कुछ आधुनिक परिभाषाओंमें भी इस प्रकारके भेदकी झलक पाई जाती हैं, जिनमेंसे विलियम जेम्स 'सामाजिक और व्यक्तिगत' इन दो दृष्टियोंको मानते हैं ।

नयोंका सापेक्ष महत्त्व—व्यवहारनय तभीतक लाभदायक और आवश्यक है जबतक वह निश्चय की ओर लेजाता है । अकेला व्यवहार अपूर्ण है, और कभी पूर्ण नहीं होसकता । बिल्लीकी उपमा तभीतक काम देसकती है, जबतक हमने शेर को नही देखा । दोनों नयोंका सापेक्ष महत्त्व बतलाते हुए अमृतचन्द्र लिखते [१]हैं—व्यवहार उन्हींके लिये उपयोगी होसकता है जो आध्यात्मिक-जीवनकी पहली सीढीपर रेंग रहे हैं । किन्तु, जो अपने लक्ष्यको जानते हैं और अपने चैतन्य-स्वरूपका अनुभव करते हैं, उनके लिये व्यवहार विल्कुल उपयोगी नहीं है ।

आत्माके तीन भेद—आत्माके तीन भेद हैं, बहिरात्मा, अन्तरात्मा, और परमात्मा । शरीरको आत्मा समझना अज्ञानता है, अत एक ज्ञानी मनुष्यका कर्तव्य है कि वह अपनेको शरीरसे भिन्न और ज्ञानमय जाने, और इस तरह आत्म-ध्यानमें लीन होकर परमात्माको पहचाने । समस्त बाहिरी वस्तुओंका त्याग करनेपर अन्तरात्मा ही परमात्मा होजाता है ।

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१ समयसार गाथा १२ समयसार कलश ।

उपनिषदोंके आत्मासे योगीन्दुके आत्माकी तुलना—जैनधर्ममें आत्मा और पुद्गल दोनों वास्तविक है आत्माए अनन्त है और मुक्तावस्थामें भी प्रत्येक आत्माका स्वतन्त्र अस्तित्व रहता है। किन्तु उपनिषदोंमें आत्माके सिवा–जो कि ब्रह्मका ही नामान्तर है, कुछ भी सत्य नहीं है। जैनधर्ममें, उपनिषदोंकी तरह आत्मा एक विश्वव्यापी तत्त्वका अश नहीं है–किन्तु उसके अन्दर परमात्मतत्त्वके बीज वर्तमान रहते है और जब वह कर्मबन्धनसे मुक्त हो जाता है, तब वह परमात्मा बन जाता है। उपनिषद् तथा गीतामें बुरे और अच्छे कार्योको कर्म कहा है, किन्तु जैनधर्ममें यह एक प्रकारका सूक्ष्म पदार्थ (matter) है, जो आत्माकी प्रत्येक मानसिक, वाचिक, और कायिक-क्रियाके साथ आत्मासे सम्बद्ध हो जाता है। और उसे जन्म-मरणके चक्रमे घुमाता है। जैनधर्मके अनुसार आत्मा और परमात्मा एक ही हैं, क्योंकि ये एक ही वस्तुकी दो अवस्थाए हैं, और इस तरह प्रत्येक आत्मा परमात्मा है। तथा ससार अनादि है, और अगणित आत्माओंकी रङ्गभूमि है। किन्तु, वेदान्तमें आत्मा, परमात्मा और विश्व एक ब्रह्मस्वरूप ही है।

दो विभिन्न सिद्धान्त—आत्मा और ब्रह्म सिद्धान्तको मिलाकर उपनिषद् एक स्वतन्त्र अद्वैतवादकी सृष्टि करते हैं। वास्तवमें आत्मवाद और ब्रह्मवाद ये दोनों ही स्वतन्त्र सिद्धान्त है और एकसे दूसरेका विकास नहीं हो सकता। प्रथम सिद्धान्तके अनुसार अगणित आत्माए ससारमें भ्रमण कर रही है, जब कोई आत्मा बन्धनसे मुक्त होजाता है परमात्मा बन जाता है। परमात्मा भी अगणित हैं, किन्तु उनके गुणोंमें कोई अन्तर नहीं है, अत वे एक प्रकारकी एकताका प्रतिनिधित्व करते हैं। ये परमात्मा ससारकी उत्पत्ति, स्थिति और लयमे कोई भाग नही लेते। इसके विपरीत, ब्रह्मवादके अनुसार प्रत्येक वस्तु ब्रह्मसे ही उत्पन्न होती है, और उसीमें लय हो जाती है, विभिन्न आत्माए एक परब्रह्मके ही अंश हैं। जैन और सांख्य मुख्यतया आत्मवादके सिद्धान्तको मानते हैं, जब कि वैदिक-धर्म ब्रह्मवादको। किन्तु, उपनिषद् इन दोनों सिद्धान्तोंको मिला देते हैं, और आत्मा ओर ब्रह्मके ऐक्यका समर्थन करते हैं।

संसार और मोक्ष—ससार और मोक्ष आत्माकी दो अवस्थाए हैं, और दोनों एक दूसरेसे बिल्कुल विरुद्ध हैं। ससार जन्म और मृत्युका प्रतिनिधि है, तो मोक्ष उनका विरोधी। ससार-दशामें आत्मा कर्मोंके चगुलमें फँसा रहता है, और नरक, पशु, मनुष्य और देव इन चारों गतियोंमे घूमता फिरता है, किन्तु मोक्ष उससे विपरीत है, उसे पञ्चमगति भी कहते हैं। जब आत्मा चौदह गुणस्थानोंमेंसे होकर समस्त कर्मोंको नष्ट कर देता है, तब उसे पञ्चमगतिकी प्राप्ति होती है। ससार-दशामें कर्म आत्माकी शक्तिको प्रकट नही होने देते। किन्तु मुक्तावस्थामें, जहां आत्मा परमात्मा बन जाता है, और अनन्तज्ञान, अनन्त-दर्शन, अनन्तसुख, और अनन्तवीर्यका धारक होता है, वे शक्तियां प्रकट हो जाती हैं।

मोक्षप्राप्तिके उपाय–व्यवहारनयसे, सम्यग्दर्शन, सम्यग्ज्ञान और सम्यक्चारित्र, ये तीनों मिलकर मोक्षके मार्ग हैं, इन्हें 'रत्नत्रय' भी कहते हैं, और निश्चयनयसे रत्नत्रयात्मक आत्मा ही मोक्षका कारण है, क्योंकि ये तीनों ही आत्माके स्वाभाविक गुण हैं।

महासमाधि—इस ग्रन्थमें, पारिभाषिक शब्दोंकी भरमारके बिना, महासमाधिका बड़ा ही प्रभावक वर्णन है, जो ज्ञानार्णव, योगसार, तत्त्वानुशासन आदिमें भी पाया जाता है। उस ध्यानकी प्राप्तिके लिये, जिसमें आत्मा परमात्माका साक्षात्कार करता है, मनकी स्थिरता अत्यन्त आवश्यक है। उस समय न तो इष्ट वस्तुओंके प्रति मनमें राग ही होना चाहिये और न अनिष्टके प्रति द्वेष; तथा मन वचन और काय एकाग्र होने चाहिये, ओर आत्मा आत्मामें लीन होना चाहिये। इस सिलसिलेमें दो अवस्थाए उल्लेखनीय हैं—एक सिद्ध और दूसरी अर्हत्। समस्त कर्मोका नाश करके प्रत्येक आत्मा सिद्धपद प्राप्त कर सकता है, किन्तु अर्हत्पद केवल तीर्थङ्कर ही प्राप्त कर सकते हैं। तीर्थङ्कर धार्मिक सिद्धान्तोंके प्रचारमें अपना कुछ

दशायें होती हैं, कर्मोंके कारण ही आत्माको शरीरमें रहना पड़ता है। ये कर्म-कलङ्क ध्यानरूपी अग्निमें जलकर भस्म हो जाते हैं।

आत्मा और परमात्मा—आत्मा ही परमात्मा है, किन्तु कर्मबन्धके कारण वह परमात्मा नहीं बन सकता। ज्यों ही वह अपनेको जान लेता है, परमात्मा बन जाता है। स्वाभाविक गुणोंकी अपेक्षासे आत्मा और परमात्मामें कोई अन्तर नहीं है। जब आत्मा कर्मबन्धनसे मुक्त हो जाता है, उसके आनन्दका पारावार नहीं रहता।

उपनिषदोंमें आत्मा और ब्रह्म—उपनिषदोंमें ब्रह्म एक विश्वव्यापी तत्त्व माना गया है, समस्त जीवात्माएं उसीके अंश हैं। बहुतसे स्थलोंपर आत्मा और ब्रह्म शब्दका एक ही अर्थमें प्रयोग किया है। जैसे लोहेका एक टुकड़ा पृथ्वीके गर्भमें दब जानेके बाद पृथ्वीमें ही मिल जाता है, उसी तरह प्रत्येक जीवात्मा ब्रह्ममें समा जाता है। अविद्याके प्रभावसे प्रत्येक आत्मा अपनेको स्वतन्त्र समझता है, किन्तु वास्तवमें हम सब ब्रह्मके ही अंश हैं। प्रारम्भमें यह ब्रह्म एक शक्तिशाली ऋचाके रूपमें माना जाता था, किन्तु बादमें यह उस महान् शक्तिका प्रतिनिधि बन गया, जो विश्वको उत्पन्न करती और नष्ट करती है। यद्यपि बार बार ब्रह्मको निर्गुण कहा है किन्तु इसमें सन्देह नहीं कि उसे एक स्वतन्त्र अनन्त और सनातन तत्त्वके रूपमें माना है, जिससे प्रत्येक वस्तु अपना अस्तित्व प्राप्त करती है। इस तरह उपनिषदोंमें ब्रह्म ही आत्मा है।

योगीन्दुके परमात्माकी उपनिषदोंके ब्रह्मसे तुलना—'ब्रह्म' शब्द वैदिक है, और उपनिषदोंमें ब्रह्मको एक और अद्वितीय लिखा है। जोइन्दुने इस शब्दको वैदिक-साहित्यसे लिया है, और अपने ग्रन्थमें उसका बार बार प्रयोग किया है। "अहिंसा भूतानां जगति विदितं ब्रह्म परमम्" लिखकर स्वामी समन्तभद्रने भी 'ब्रह्म' शब्दका व्यापक अर्थमें प्रयोग किया है। उपनिषदोंमें परमात्माकी अपेक्षा ब्रह्म शब्द अधिक आया है यद्यपि 'नृसिंहोत्तरतापनी' आदि ग्रन्थोंमें दोनोंको एकार्थवाची बतलाया है। उपनिषदोंका ब्रह्म एक है किन्तु, जोइन्दु बहुतसे ब्रह्म मानते हैं। जैनधर्मके अनुसार परमात्मा कृतकृत्य हो जाता है, और उसे कुछ करना शेष नहीं रहता, वह विश्वको केवल जानता और देखता है, क्योंकि जानना और देखना उसका स्वभाव है। किन्तु, उपनिषदोंका ब्रह्म प्रत्येक वस्तुका उत्पादक और आश्रय है। यद्यपि उपनिषदोंके ब्रह्म और जैनोंके परमात्मामें बहुतसी समानताएं हैं, किन्तु उनके अर्थमें भेद है। उदाहरणके लिये, उपनिषदोंमें 'स्वयंभू' शब्दका 'स्वयं पैदा होनेवाला' और 'स्वयं रहनेवाला' है, किन्तु जैनधर्मके अनुसार 'स्वयं परमात्मा होनेवाला' है।

योगीन्दुकी एकता—योगीन्दुके परमात्मा और उपनिषदोंके ब्रह्ममें उपर्युक्त अन्तर होते हुए भी, योगीन्दु बिल्कुल उपनिषदोंके स्वरमें परमात्माओंके एकत्वकी चर्चा करते हैं, और परमात्मपदके अभिलाषियोंसे निवेदन करते हैं कि वे परमात्माओंमें भेद-कल्पना न करें क्योंकि उनके स्वरूपमें कोई अन्तर नहीं है। परन्तु उपनिषदोंका एकत्व वास्तविक है, और जोइन्दुका केवल आपेक्षिक। किन्तु जब योगीन्दु आत्मा और परमात्माके एकत्वकी चर्चा करते हैं तो वे उसका पूर्णतया समर्थन करते हैं, क्योंकि जैनधर्मके अनुसार आत्मा परमात्मा है, कर्मबन्धके कारण उसे परमात्मा न कहकर आत्मा कहते हैं। सम्पूर्ण आत्माओंकी यह समानता जैनधर्मके प्राणिमात्रके प्रति मानसिक, वाचनिक, और कायिक अहिंसावादके बिल्कुल अनुरूप है, इस प्रसङ्गमें सांख्योंकी तरह जैनोंको भी सत्कार्यवादी कहा जा सकता है। उपनिषदोंका ब्रह्म सर्वथा एक और अद्वैत है, किन्तु जैनोंके परमात्मामें यह बात नहीं है। जैनधर्म संसारको भेददृष्टिसे देखता है, और उसका आत्मा तप और ध्यानके मार्गपर चलकर परमात्मा बन जाता है, किन्तु उपनिषद् संसारको एक ब्रह्मके रूपमें ही देखते हैं।

आत्माका एकत्वमें मिल जाना नहीं है, किन्तु उसका सीमित व्यक्तित्व उसके सम्भावित परमात्मका अनुभवन करता है। कम्मपयडि कम्मपाहुड, कसायपाहुड गोम्मटसार आदि प्राचीन जैनशास्त्रोंमें बतलाया है कि किस तरह आत्मा गुणस्थानोंपर आरोहण करता हुआ उन्नत, उन्नततर होता जाता है और किस तरह प्रत्येक गुणस्थानमें उसके कर्म नष्ट होते जाते है। यहाँ उन सब बातोंका वर्णन करनेके लिये स्थान नही है।

वास्तवमें जैनधर्म एक तपस्याप्रधान धर्म है। यद्यपि उसमे गृहस्थाश्रमका भी एक दर्जा है, किन्तु मोक्षप्राप्तिके इच्छुक प्रत्येक व्यक्तिको साधु-जीवन विताना आवश्यक एव अनिवार्य होता है। साधुओंके आचार विषयक नियम अति कठोर हैं; वे एकाकी विहार नहीं कर सकते, क्योंकि सासारिक प्रलोभन सब जगह वर्तमान है। वे अपना अधिक समय स्वाध्याय और आत्म-ध्यानमें ही विताते है, और प्रतिदिन गुरूके पादमूलमें बैठकर अपने दोषोंकी आलोचना करते है, और उनसे आत्म-विद्या या आत्म-ज्ञानका पाठ पढते हैं। इन सब बातोंसे यह स्पष्ट है कि जैनधर्ममें गूढवादके सब आवश्यक अग पाये जाते हैं।

पुण्य और पाप – मानसिक, वाचनिक, और कायिक क्रियासे आत्माके प्रदेशोंमें हलन-चलन होता है, उससे कर्म-परमाणु आत्माकी ओर आकर्षित होते है। यदि क्रिया शुभ होती है, तो पुण्यकर्मको लाती है, और यदि अशुभ हो तो पापकर्मको। किन्तु पुण्य हो या पाप, दोनोंकी उपस्थिति आत्माकी परतन्त्रताका कारण है। केवल इतना अन्तर है, कि पुण्य-कर्म सोनेकी बेडी है और पापकर्म लोहेकी। अत: स्वतन्त्रताके अभिलाषी मुमुक्षु दोनों ही से मुक्त होनेकी चेष्टा करते हैं।

परमात्मप्रकाशकी अपभ्रंश और आचार्य हेमचन्द्रका प्राकृत-व्याकरण

अपभ्रंश और उसकी विशेषता—अपभ्रशका आधार प्राकृत भाषा है। यह वर्तमान प्रान्तीय भाषाओंसे अधिक प्राचीन है। उपलब्ध अपभ्रश-साहित्यके देखनेसे मालूम होता है कि जनसाधारणमें प्रचलित कविताके लिये इस भाषाको अपनाया गया था, इसीसे इसमे प्रान्तीय परिवर्तनोंके सिवा कुछ सामान्य बातें (Common characteristics) भी पाई जाती हैं। हेमचन्द्रने अपनी अपभ्रशमें प्राकृतकी कुछ विशेषताओंको भी अपवादरूपसे सम्मिलित कर लिया है। उन्होंने उदाहरणके लिये जो अपभ्रश-पद्य उद्धृत किये हैं, एक-आध शब्द या रूपको छोडकर उनसे कुछ पद्य विलकुल प्राकृतमे हैं। कुछ बातोंसे यह स्पष्ट है कि प्राकृतको सरल करनेके लिये अपभ्रशमे अनेक उपाय किये गये है। उदाहरणके लिये, १ अपभ्रशमें स्वरविनिमय तथा उनके दीर्घ या ह्रस्व करनेकी स्वतन्त्रता हैं, जैसे एक ही कारकमें 'हॅ' या 'हुँ' और 'हे' या 'हु' प्रत्यय पाये जाते हैं, और 'ओ' प्रत्ययकी जगहमें 'उ' आता है। २ 'म' का बहुत कम उच्चारण होता है, क्योंकि इसके स्थानमें प्राय 'वॅ' हो जाता है। ३ विभक्तिके अन्तमे 'स' के स्थानमें 'ह' हो जाता है और इससे अनेक विचित्र रूप समझमे आ जाते हैं। यथा, मार्कण्डेय तथा अन्य लेखकोंके द्वारा प्रयुक्त 'देवहो' वैदिक 'देवास' से मिलता जुलता है। इसी तरह 'देवहॅ' प्राकृतके 'देवस्स' से 'ताहॅ' तस्स से 'तहिॅ' 'तसि' से और 'एहु' 'एसो' से लिया गया है। अवेस्ता तथा ईरानी भाषाओंमें भी सस्कृत 'स' का 'ह' मे परिवर्तन हो जाता है। वर्तमान गुजरातीमें भी कभी कभी 'स' का 'ह' हो जाता है। ४ उच्चारणको सरल बनानेके लिये प्राकृतकी सन्धियाँ प्राय शिथिल कर दी गई हैं। ५ कभी कभी कर्ता, कर्म, और सम्बन्ध कारकमे प्रत्यय नहीं लगाया जाता। ६ शब्दोंके रूपोंपर स्वरपरिवर्तनका प्रभाव पडता है। ७ अव्ययोंमें इतना अधिक परिवर्तन हो गया है कि उनका पहचानना भी कठिन है, उनमेसे कुछ तो सभवतः देशी भाषाओंसे आये है। ८ अनेक शब्दोंमे 'क' 'ड' 'ल' आदि जोड दिये गये हैं। ९ और देशी शब्दो और धात्वादेशोंका भी काफी बाहुल्य है।

समय देते हैं, किन्तु सिद्ध सदा अपनेमें ही लीन रहते हैं। अतः समाजके लिये, तीर्थङ्कर विशेष लाभदायक होते हैं।

गूढ़वादकी कुछ विशेषताएं—गूढ़वाद या रहस्यवादकी व्याख्या कर सकना सरल नहीं है। यह मनकी उस अवस्थाको बतलाता है, जो तुरन्त निर्विकार परमात्माका साक्षात् दर्शन कराती है। यह आत्मा और परमात्माके बीचमें पारस्परिक अनुभूतिका साक्षात्कार है, जो आत्मा और अन्तिम सत्यकी एकताको बतलाता है। इसमें प्रत्येक जीव अपनी पूर्णता और स्वतन्त्रताका अनुभव करता है। दूसरे, इसका अनुभव करनेके लिये ऐसी आत्माकी आवश्यकता है, जो अपनेको ज्ञान और सुखका भण्डार समझे तथा अपनेको परमात्म पदके योग्य जाने। तीसरे, यदि गूढ़वाद आध्यात्मिक और धार्मिक हो तो धर्मको ध्येय और ध्यातामें एकत्व स्थापित करनेका उपाय अवश्य बताना चाहिये। चौथे, गूढ़वाद साधारणतया संसारके सम्बन्धमें और विशेषतया सांसारिक प्रलोभनोंके सम्बन्धमें स्वाभाविक उदासीनता दिखाता है। पांचवें, गूढ़वादसे उस सामग्रीकी प्राप्ति होती है जो लौकिकज्ञानके साधन मन और इन्द्रियोंकी सहायताके बिना ही पूर्ण सत्यको जान लेती है। छट्ठे, धार्मिक गूढ़वादमें कुछ नैतिक नियम रहते हैं, जो एक आस्तिकको अवश्य पालने चाहिये। सातवें, गूढ़वादसम्बन्धी रहस्योंका उपदेश करनेवाले गुरुओंका सन्मान करना भी एक गूढ़वादीका कर्तव्य है।

जैनधर्ममें गूढ़वाद—क्या जैनधर्म सरीखे वेदविरोधी धर्ममें गूढ़वादका होना संभव है? कुन्दकुन्द और पूज्यपादके ग्रन्थोंके अवलोकनसे उक्त शंका निराधार प्रमाणित होती है। यहाँ यह अधिक युक्तिसंगत होगा कि प्राचीन जैनग्रन्थोंसे कुछ बातें (Data) सङ्कलित की जावें, और देखा जावे कि जैनधर्मने गूढ़वादको कौनसी मौलिक वस्तु प्रदान की है, और वेदान्तके गूढ़वादसे उसमें क्या समानता या अन्तर है? ऋषभदेव, नेमिनाथ, पार्श्वनाथ, महावीर आदि जैनतीर्थङ्कर संसारके गिने चुने गूढ़वादियोंमेंसे हैं। जैनधर्मके प्रथम तीर्थङ्कर श्रीऋषभदेवके सम्बन्धमें प्रो॰ रानडेने ठीक ही लिखा है, कि वे एक भिन्न ही प्रकारके गूढ़वादी थे, उनकी अपने शरीरके प्रति अत्यन्त उदासीनता उनके आत्मसाक्षात्कार को प्रमाणित करती है।[1] पाठकोंको यह जानकर प्रसन्नता होगी कि भागवतमें प्राप्त ऋषभदेवका वर्णन जैन पौराणिक वर्णनोंसे बिल्कुल मिलता है।

जैनधर्ममें गूढ़वाद-सम्बन्धी सामग्री—ईश्वरवादियोंके अद्वैतवादसे कहीं अधिक अद्वैतवाद और ईश्वरवादको गूढ़वादका आधार माना जाता है अनुभवकी श्रेष्ठ दशामें आत्मा किसी दैवी शक्तिके साथ एकताका अनुभव करता है। विलियम् जेम्सका कहना है कि मनकी गूढ़ वृत्तियाँ प्रत्येक मात्रामें सर्वदा नहीं तो प्रायः अद्वैतवादका समर्थन करती हैं, जैसा कि इतिहाससे प्रदर्शित होता है। अतः गूढ़वादमें अद्वैतवादके लिये पर्याप्त स्थान है, और जैसा कि ऊपर कह आये हैं, वेदान्तमें तो ब्रह्म ही सब कुछ है। किन्तु, ज्ञानदेवका आध्यात्मिक गूढ़वाद अद्वैत और द्वैतको मिला देता है, क्योंकि उसमें एकत्व और नानात्व, दोनोंको ही स्थान दिया है। जैन गूढ़वाद दो तत्त्वोंपर अवलम्बित है। वे दो तत्त्व हैं—आत्मा और परमात्मा। किन्तु परमात्मासे मतलब ईश्वर है, न कि जगन्नियंता। जनदृष्टिसे आत्मा और परमात्मामें कोई अन्तर नहीं है, केवल संसार अवस्थामें आत्मा कर्मबन्धके कारण परमात्मा नहीं हो सकता। कर्मोंका नाश करके गूढ़वादी इस एकता या समानताका अनुभव करता है। जैनधर्मकी परमात्मासम्बन्धी मान्यता आत्मकैवल्य (Personal absolute)से कुछ मिलतीजुलती है। जैनधर्ममें आत्मा परमात्मा हो जाता है, किन्तु वेदान्तियोंकी तरह ब्रह्ममें लीन नहीं होता। जैनधर्ममें आध्यात्मिक अनुभवसे मतलब एक विभक्त

१ महाराष्ट्रमें गूढ़वाद, पृ ९।

३. सूत्र ४–३६५ में—

आयहो दड्ढकलेवरहो ज वाहिउ त सारु । जइ उट्ठब्भइ तो कुहइ अह डज्झइ तो छारु ॥

परमात्मप्रकाशमें यह दोहा (२–१४७) इस प्रकार है—

वलि किउ माणुस-जम्मडा देक्खंतहँ पर सारु । जइ उट्ठब्भइ तो कुहइ अह उज्झइ तो छारु ॥

दोनोंकी दूसरी पंक्ति बिल्कुल एक है, किन्तु सूत्रका उदाहरण देनेके लिये पहलीमें परिवर्तन किया गया है ।

४. सूत्र २–८० के उदाहरणमें, हेमचन्द्र एक छोटासा वाक्य उद्धृत करते है—

'वोद्रहद्रहम्मि पडिया' । यह परमात्मप्रकाशके दोहा (२ ११७) का अंश है, जो इस प्रकार है–

ते चिय धण्णा ते चिय सप्पुरिसा ते जियतु जियलोए । वोद्दहदहम्मि पडिया तरंति जे चेव लीलाए ॥

हेमचन्द्रने रकारका प्रयोग किया है, किन्तु परमात्मप्रकाशकी किसी भी प्रतिमें हेमचन्द्रका पाठ नहीं मिलता । इस पद्यकी भाषा अपभ्रंश नहीं है और यह गाथा भी 'उक्तं च' करके है, अत इसके परमात्मप्रकाशका मूल पद्य होनेमें सन्देह है । मेरा विचार है कि स्वय जोइन्दुने ही इसे अपने ग्रन्थमें सम्मिलित किया होगा, क्योंकि परमात्मप्रकाशकी कमसे कम पद्यसख्यावाली प्रतियोंमें भी यह पद्य पाया जाता है ।

हेमचन्द्रकी अपभ्रंश—हेमचन्द्रने अपभ्रंशकी उपभाषाओंका वैसा स्पष्ट निर्देश नहीं किया, जैसा मार्कण्डेय तथा बादके ग्रन्थकारोंने किया है । उनके नियमोंका सावधानीके साथ अध्ययन करनेसे पता चलेगा कि उनकी अपभ्रंश एक ही प्रकारकी नहीं है किन्तु कई उपभाषाओंका मिश्रण है । हेमचन्द्रके कथन ' प्रायो ग्रहणाद्यस्यापभ्रंशे विशेषो वक्ष्यते तस्यापि क्वचित् प्राकृतवत् शौरसेनीवच्च कार्यं भवति । " (४–३२९) से यह स्पष्ट है कि वे अपनी अपभ्रंशके दो आधार मानते हैं, एक प्राकृत और दूसरा शौरसेनी । चतुर्थपादके सूत्र ३४१, ३६०, ३७२, ३९१, ३९३, ३९६, ३९८ ३९९, ४१४, ४३८ आदि तथा उनके उदाहरण अपभ्रंशके जिन तत्त्वोंको बतलाते हैं, वे उसीके अन्य सूत्रोंसे मेल नहीं खाते । हेमचन्द्रकी प्राकृत भाषाओंके साथ जब हम उनकी कुछ विशेषताओंका अध्ययन करते हैं, तो वे आपसमें इतनी विरुद्ध जान पडती हैं कि एक भाषामें उनकी उपस्थिति सभव प्रतीत नहीं होती ।

परमात्मप्रकाशकी अपभ्रंशके साथ हेमचन्द्रकी अपभ्रंशकी तुलना—हेमचन्द्रका सूत्र "स्वराणा स्वरा प्रायोऽपभ्रंशे" स्वर-परिवर्तनके लिये कोई आवश्यक नियामक नहीं है । किन्तु इसका केवल इतना ही अभिप्राय है कि हेमचन्द्रकी अपभ्रंशमें स्वर-परिवर्तन काफी स्वतत्र है । परन्तु परमात्मप्रकाशमें हम इस प्रकारकी स्वतत्रता नहीं देखते । व्यञ्जनोंके परिवर्तनके सम्बन्धमें हेमचन्द्र कहते हैं (४–३९६) कि असयुक्त 'क' 'ख' 'त' थ' 'प' और 'फ' के स्थानमें क्रमश· 'ग' 'घ' 'द' 'ध' 'व' और 'भ' होते हैं, किन्तु हेमचन्द्रके उदाहरणोंमें प्रयुक्त कुछ प्रयोग उनके इस नियमको भंग कर देते हैं । परमात्मप्रकाशमें भी इस नियमका अनुसरण नहीं किया गया है, किन्तु हेमचन्द्रने प्राकृत भाषाके लिये व्यञ्जनोंके सम्बन्धमें जो नियम निर्धारित किया है कि असयुक्त 'क' 'ग' च' 'ज' 'त' 'द' प' 'य' और 'व' का प्राय लोप होता है (१–१७७) परमात्मप्रकाश उससे सहमत है । अनुनासिक अक्षरोंके सम्बन्धमें हेमचन्द्रके व्याकरणके अनुसार शब्दके आदिमें 'न' हो तो वह कायम रहता है तथापि अपभ्रंश-ग्रन्थोंके अपने नवीन सस्करणमें पिशेलने आदिम तथा मध्यम 'न' के स्थानमें 'ण' को ही रक्खा है । परमात्मप्रकाशमें भी सर्वत्र ण' ही आता है, केवल ब' प्रतिमें कही कहीं 'न' पाया जाता है । कन्नड प्रतियोंमें सर्वत्र 'ण' ही है । इसके सिवा भी दोनों ग्रन्थोंकी अपभ्रंशमें कई विशेषताए हैं, जो अंग्रेजी प्रस्तावनासे जानी जा सकती हैं ।

तुलनाका निष्कर्ष—परमात्मप्रकाशकी अपभ्रंश सर्वत्र एकसी है; जब कि हेमचन्द्रकी अपभ्रंशमें

अपभ्रंश भाषाकी मोहकता—अपभ्रंश पद्य कोमलता और माधुर्यसे परिपूर्ण होते हैं। अपभ्रंश में नये नये छन्दोंकी कमी नहीं है, किन्तु ये छन्द मात्राछन्द होते हैं, और सरलतासे गाये जासकते हैं। अतः अधिक नहीं तो छठी शताब्दीमें, अपभ्रंशका जनसाधारणकी कविताका माध्यम होना कोई अचरज की बात नहीं है। यह कहा जाता है कि वलभीके गुहसेनने, ई० ५५९ से ५६९ तकके जिनके स्मारकलेख पाये जाते है, संस्कृत, प्राकृत, और अपभ्रंशमें पद्य-रचना की थी। उद्योतनसूरि (७७८ ई०) ने भी अपभ्रंशका बहुत कुछ गुण-गान किया है, और भाषाओंके सम्बन्धमें उनकी आलोचना एक महत्त्वकी वस्तु है। उनके विचारसे लम्बे समास, अव्यय, उपसर्ग, विभक्ति, वचन और लिङ्गकाठिन्यसे पूर्ण संस्कृतभाषा दुर्जनके हृदयकी तरह दुरूह है, किन्तु प्राकृत, सज्जनोंके वचनकी तरह आनन्ददायक है। यह अनेक कलाओंके विवेचनरूपी तरंगोंसे पूर्ण सांसारिक अनुभवोंका समुद्र है, जो विद्वानोंसे मथन किये जानेपर टपकनेवाली अमृत की बूंदोंसे भरा है। यह (अपभ्रंश) शुद्ध और मिश्रित संस्कृत तथा प्राकृत शब्दोंका समानुपातिक एवं आनन्ददायक सम्मिश्रण है। यह कोमल हो या कठोर, बरसाती पहाड़ी नदियोंकी तरह इसका प्रवाह बेरोक है, और प्रणय कुपिता नायिकाके वचनोंकी तरह यह शीघ्र ही मनुष्यके मनको वशमें करलेती है। उद्योतनसूरि स्वयं उच्चकोटिके ग्रन्थकार थे, उन्होंने जटिलाचार्य, रविषेण आदि संस्कृतकवियोंकी बड़ी प्रशंसा की है, अपभ्रंश भाषाके प्रति उनके ये उद्गार स्पष्ट बतलाते है कि ईसाकी आठवीं शताब्दीतक वह पद्य-रचनाका एक आकर्षक-माध्यम समझी जाती थी।

परमात्मप्रकाशके ऋणी हेमचन्द्र—उपलब्ध प्राकृत व्याकरणोंमें, हेमचन्द्रके व्याकरणमें अपभ्रंशका पूरा विवेचन मिलता है। उनके विवेचनकी विशेषता यह है कि वे अपने नियमोंके उदाहरणमें अनेक पद्य उद्धृत करते है। बहुत समयतक उनके द्वारा उद्धृत पद्योंके स्थलोंका पता नही लग सका था। डा० पिशलका कहना था कि सतसई जैसी पद्यसंग्रहसे वे उद्धृत किये गये हैं। किन्तु पद्योंकी भाषा और विचारोंमें अन्तर होनेसे यह निश्चित है कि वे किसी एक ही स्थानसे नहीं लिये गये हैं। मैंने यह बतलाया था कि हेमचन्द्रने परमात्मप्रकाशसे भी कुछ पद्य लिये हैं। वे पद्य निम्न प्रकार हैं।

१ सूत्र ४-३८९ के उदाहरणमें—

संता भोग जु परिहरइ तसु कंतहो बलि कीसु। तसु दइवेण वि मुण्डियउँ जसु खल्लिहडउँ सीसु ॥

परमात्मप्रकाशमें यह पद्य (२-१३९) इस प्रकार हैं—

संता विसय जु परिहरइ बलि किज्जउँ हउँ तासु। सो दइवेण जि मुण्डियउ सीसु खडिल्लउ जासु ॥

यदि सूत्र और उसकी व्याख्याको देखा जावे तो 'किज्जउँ' के स्थानमें 'कीसु' का परिवर्तन समझमें ठीक ठीक आ जाता हैं। क्योंकि 'किज्जउँ' एक वैकल्पिक रूप है, और उसका उदाहरण दिया गया है—
"बलि किज्जउँ सुअणस्सु।"

२ सूत्र ४-४२७ में—

जिब्भिंदिउ नायगु वसि करहु जसु अधिन्नइँ अन्नइ। मूलि विणट्ठइ तुंबिणिहे अवसें सुक्कहिँ पण्णइ ॥

कुछ भेदोंके होते हुए भी, इसमें कोई सन्देह नहीं कि यह दोहा परमात्मप्रकाशके २—१४० ही रूपान्तर है, जो इस प्रकार है—

पचहँ णायकु वसि करहु जेण होंति वसि अण्ण। मूल विणट्ठइ तरुवरहँ अवसइँ सुक्कहिँ पण्ण ॥

इस दोहेमें कुछ परिवर्तन तो सूत्रके नियमोंके उदाहरण देनेके लिये किये गये हैं। तथा परमात्मप्रकाशमें इन दोनों दोहोंकी क्रमागत संख्या भी स्खलित नहीं है, और यदि इससे कोई नतीजा निकालना संभव है, तो वह यह है कि हेमचन्द्रने परमात्मप्रकाशसे ही इन पद्योंको उद्धृत किया है।

किया जा चुका है। इस ग्रन्थमे जोइन्दु अपना नाम देते हैं और लिखते हैं कि भट्ट प्रभाकरके लिये इस ग्रन्थकी रचना की गई है। तथा श्रुतसागर, बालचन्द्र, ब्रह्मदेव और जयसेन जोइन्दुको इस ग्रन्थका कर्ता बतलाते हैं। यथार्थमें यह ग्रन्थ जोइन्दुकी रचनाओंमें सबसे उत्कृष्ट है, और इसीके कारण अध्यात्मवेत्ता नामसे उनकी ख्याति है।

योगसार

परिचय—योगसारका मुख्य विषय भी वही है जो परमात्मप्रकाशका है। इसमें ससारकी प्रत्येक वस्तुसे आत्माको सर्वथा पृथक् अनुभवन करनेका उपदेश दिया गया है। ग्रन्थकार कहते हैं कि ससारसे भयभीत और मोक्षके लिये उत्सुक प्राणियोंकी आत्माको जगानेके लिये जोगिचन्द्र साधुने इन दोहोंको रचा है। ग्रन्थकार लिखते हैं कि उनने ग्रन्थको दोहोंमे रचा है, किन्तु उपलब्ध प्रतिमें एक चापाई और दो सोरठा भी हैं, इससे अनुमान होता है कि समवत' प्रतियाँ पूर्ण सुरक्षित नहीं रही हें। अन्तिम पद्यमें ग्रन्थकर्ताका नाम जोगिचन्द (जोइन्दु=योगीन्दु) का उल्लेख, आरम्भिक मङ्गलाचरणकी सदृशता, मुख्यविषयकी एकता, वर्णनकी शैली, और वाक्य तथा पक्तियोंकी समानता बतलाती है कि दोनों ग्रथ एक ही कर्ता जोइन्दुकी रचनाए है। योगसार माणिकचन्द्रग्रन्थमाला बम्बईसे प्रकाशित हुआ है, किन्तु उसमें अनेक अशुद्धियाँ हैं। यदि उसके अशुद्ध पाठोको दृष्टिमे न लाया जाये तो भाषाकी दृष्टिसे भी दोनों ग्रन्थोंमें समानता है। केवल कुछ अन्तर, जो पाठकके हृदयको स्पर्श करते है, इस प्रकार है—योगसारमें एक वचनमें प्राय 'हु' और 'ह' आता है किन्तु परमात्मप्रकाशमें 'हँ' आता है। योगसारमे वर्तमानकालके द्वितीय पुरुषके एकवचनमें 'हु' और 'हि' पाया जाता है, किन्तु परमात्मप्रकाशमें केवल 'हि' आता है। पञ्चास्तिकायकी टीकामें जयसेनने योगसारसे एक पद्य भी उद्धृत किया है।

सावयधम्मदोहा

परिचय—इस ग्रन्थमें मुख्यतया श्रावकोंके आचार साधारण किन्तु आकर्षक शैलीमें बतलाये गये हैं। उपमाओंने इसके उपदेशोंको रोचक बना दिया है और इस श्रेणीके अन्य ग्रन्थोंके साथ इसकी तुलना करनेपर इसमे पारिभाषिक शब्दोंकी कमी पाई जाती है। विषय तथा दोहाछदके आधारपर इसका नाम श्रावकाचारदोहक है। प्रारम्भके शब्दोंके आधारपर इसे नव (नौ) कार श्रावकाचार भी कहते हैं। प्रो॰ हीरालालजीने बहुत कुछ ऊहापोहके बाद इसका नाम सावयधम्मदोहा रक्खा है।

इसका कर्ता—जोइन्दु सम्बन्धी अपने लेखमें मैंने बतलाया था कि जोगेन्द्र, देवसेन, और लक्ष्मीचन्द्र या लक्ष्मीधर को इसका कर्ता कहा जाता है, उसके बाद इसकी लगभग नौ प्रतियाँ प्रकाशमें आई हैं। अपनी प्रस्तावनामें इसके कर्ताके सम्बन्धमें प्रो॰ हीरालालजीने विस्तारसे विचार किया है किन्तु उनका दृष्टिकोण किसी भी तरह स्वीकार नहीं किया जा सकता। अतः उसपर विचार करना आवश्यक है।

जोइन्दु—जोइन्दुको इसका कर्ता दो आधारपर माना जाता है, एक तो परम्परागत सूचियोंमें जोइन्दुको इसका कर्ता लिखा है, दूसरे 'अ' प्रतिके अन्तमें इसे 'जोगेन्द्रकृत' बतलाया है, और 'भ' प्रतिके एक पूरक पद्यमें योगीन्द्रदेवके साथ इसका नाता जोड़ा गया है। जोगेन्द्र और योगीन्द्रसे परमात्म-प्रकाशके कर्ताका ही आशय मालूम होता है। किन्तु परमात्मप्रकाश और योगसारकी तरह इस ग्रन्थमें जोइन्दुने अपना नाम नहीं दिया; दूसरे, जोइन्दुके उन्नत आध्यात्मिक विचारोंका दिग्दर्शन भी इसमें नहीं होता, तथा श्रावकाचारके मुख्य विषयकी तान रहस्यवादी जोइन्दुके स्वरसे मेल नहीं खाती। तीसरे, प्रो॰ हीरालालजीके मतसे जोइन्दुकी अन्य रचनाओंकी अपेक्षा इसकी कविता अधिक गहन है तथा उनका यह भी कहना है कि यह जोइन्दुकी युवावस्थाकी रचना नहीं है। चौथे, कुछ सामान्य विचारोंके सिवा, इसमें

कमसे कम दो उपभाषाएँ मिश्रित हैं। कुछ हेर-फेरके साथ हेमचन्द्रने परमात्मप्रकाशसे बहुतसे दोहे उद्धृत किये हैं, और अपने व्याकरणके लिये उससे काफी सामग्री भी ली है। स्वर और विभक्ति सम्बन्धी छोटे मोटे भेदोंको भुलाकर भी परमात्मप्रकाश और हेमचन्द्रके व्याकरणकी अपभ्रंशोंमें काफी मौलिक अन्तर पाया जाता है। हेमचन्द्रकी अपभ्रंशका आधार शौरसेनीका परमात्मप्रकाशमें पता भी नहीं मिलता। इसके सिवा हेमचन्द्रकी अपभ्रंशकी और भी बहुतसी बातें परमात्मप्रकाशमें नहीं पाई जातीं।

२ परमात्मप्रकाशके रचयिता जोइन्दु

योगीन्द्र नहीं, योगीन्दु

जोइन्दु और उनका संस्कृत नाम—यह बड़े ही दुःखकी बात है कि जोइन्दु जैसे महान् अध्यात्मवेत्ताके जीवनके सम्बन्धमें विस्तृत वर्णन नहीं मिलता। श्रुतसागर उन्हें 'भट्टारक' लिखते हैं, किन्तु इसे केवल एक आदरसूचक शब्द समझना चाहिये। उनके ग्रन्थोंमें भी उनके जीवन तथा स्थानके बारेमें कोई उल्लेख नहीं मिलता। उनकी रचनाएं उन्हें आध्यात्मिक राज्यके उन्नत सिंहासनपर विराजमान एक शक्तिशाली आत्माके रूपमें चित्रित करती हैं। वे आध्यात्मिक उत्साहके केन्द्र हैं। परमात्मप्रकाशमें उनका नाम जोइन्दु आता है। जयसेन 'तथा योगीन्द्रदेवैरप्युक्तम्' करके परमात्मप्रकाशसे एक पद्य उद्धृत करते हैं। ब्रह्मदेवने अनेक स्थलोंपर ग्रन्थकारका नाम योगीन्द्र लिखा है। 'योगीन्द्रदेवनाम्ना भट्टारकेण' लिखकर श्रुतसागर एक पद्य उद्धृत करते हैं। कुछ प्रतियोंमें योगेन्द्र भी पाया जाता है। इस प्रकार उनके नामका संस्कृतरूप योगीन्द्र बहुत प्रचलित रहा है। शब्दों तथा भावोंकी समानता होनेसे योगसार भी जोइन्दुकी रचना माना गया है। इसके अन्तिम पद्यमें ग्रन्थकारका नाम जोगिचन्द लिखा है किन्तु यह नाम योगीन्द्रसे मेल नहीं खाता। अतः मेरी रायमें योगीन्द्रके स्थानपर योगीन्दु पाठ है, जो योगिचन्द्रका समानार्थक है। ऐसे अनेक दृष्टान्त हैं, जहां व्यक्तिगत नामोंमें इन्दु और चन्द्र आपसमें बदल दिये गये हैं जैसे—भागेन्दु और भागचन्द्र तथा शुभेन्दु और शुभचन्द्र। गलतीसे जोइन्दुका संस्कृत रूप योगीन्द्र मान लिया गया और वह प्रचलित हो गया। ऐसे बहुतसे प्राकृत शब्द हैं जो विभिन्न लेखकोंके द्वारा गलतरूपमें तथा प्रायः विभिन्न रूपोंमें संस्कृतमें परिवर्तित किये गये हैं। योगसारके सम्पादकने इस गलतीका निर्देश किया था, किन्तु उन्होंने दोनों नामोंको मिलाकर एक तीसरे 'योगीन्द्रचन्द्र' नामकी सृष्टि कर डाली, और इस तरह विद्वानोंको हँसनेका अवसर दे दिया। किन्तु, यदि हम उनका नाम जोइन्दु=योगीन्दु रखते हैं, तो सब बातें ठीक ठीक घटित हो जाती हैं।

योगीन्दुकी रचनाएँ

परम्परागत रचनाएँ—निम्नलिखित ग्रन्थ परम्परासे योगीन्दुविरचित कहे जाते हैं—१ परमात्मप्रकाश (अपभ्रंश), २ नौकारश्रावकाचार (अप०), ३ योगसार (अप०), ४ अध्यात्मसंदोह (सं०), ५ सुभाषिततंत्र (सं०), और ६ तत्त्वार्थटीका (सं०)। इनके सिवा योगीन्द्रके नामपर तीन और ग्रन्थ भी प्रकाशमें आ चुके हैं—एक दोहापाहुड (अप०) दूसरा अमृताशीति (सं०) और तीसरा निजात्माष्टक (प्रा०), इनमें नम्बर ४ और ५ के बारेमें हम कुछ नहीं जानते और नं० ६ के बारेमें योगदेव, जिन्होंने तत्त्वार्थ-सूत्रपर संस्कृत टीका बनाई है, और योगीन्द्रदेव नामोंकी समानता सन्देहमें डाल देती है।

परमात्मप्रकाश

परिचय—इस भूमिकाके प्रारम्भमें इसके बारेमें बहुत कुछ लिखा जा चुका है। इसके जोइन्दुविरचित होनेमें कोई सन्देह नहीं है। यह कहना कि उनके किसी शिष्यने इसे संगृहीत किया था, ऊपर

लिखित कारणोंसे प्रो० हीरालालजीने लक्ष्मीचन्द्रको इसका कर्ता नहीं माना। १ 'म' प्रतिके अन्तिम पद्यमें लिखा है कि यह ग्रन्थ योगीन्द्रने बनाया है इसकी पञ्जिका लक्ष्मीचन्द्रने और वृत्ति प्रभाचन्द्रने। २ मल्लिभूषणके शिष्य लक्ष्मण ही लक्ष्मीधर है। ३ 'प' प्रतिका लेख 'लक्ष्मीचन्द्रविरचिते' लेखककी भूलका परिणाम है, उसके स्थानपर 'लक्ष्मीचन्द्रलिखिते' या 'लक्ष्मीचन्द्रार्थलिखिते' होना चाहिए था। ४ लक्ष्मीचन्द्ररचित किसी दूसरे ग्रन्थसे हम परिचित नही है। इसका समाधान निम्न प्रकार है—१ 'म' प्रतिका अन्तिम पद्य बादमें जोड़ा गया है, क्योंकि वह अन्तिम सन्धि 'इति श्रावकाचारदोहक लक्ष्मीचन्द्रविरचित समाप्तम्' के बाद आता है और उसका अभिप्राय भी सन्धिसे विरुद्ध है। २ 'प' प्रतिके अन्तमें लिखे लक्ष्मण और लक्ष्मीचन्द्र एक ही व्यक्तिके दो नाम नहीं हैं, क्योंकि पहले 'इति उपासकाचारे आचार्य श्रीलक्ष्मीचन्द्रविरचिते दोहकसूत्राणि समाप्तानि" लिखा है, और फिर लिखा है कि सम्वत् १५५५ में यह दोहाश्रावकाचार मल्लिभूषणके शिष्य प० लक्ष्मणके लिये लिखा गया। इससे स्पष्ट है कि सन्धिमें ग्रन्थकारका नाम आया है और बादकी पक्ति लेखकने लिखी है। ३ जब लक्ष्मीचन्द्र और लक्ष्मणकी एकता ही सिद्ध नहीं हो सकी तो 'प' प्रतिके पाठमें सुधार करनेका कारण ही नहीं रहता। ४ अन्तिम आधार भी अन्य तीन आधारोंपर ही निर्भर है, अत उसके बारेमें अलग समाधान करनेकी आवश्यकता नहीं है। इस तरह लक्ष्मीचन्द्रके विरुद्ध प्रो० हीरालालजीकी आपत्तियाँ उचित नही हैं और उनका दावा कि देवसेन इसके कर्ता हैं, प्रमाणित नहीं हो सका, अत' श्रुतसागरके उल्लेख तथा अन्य प्रमाणोंके आधारपर लक्ष्मीचन्द्रको ही सावयधम्मदोहाका कर्ता मानना चाहिये। यह लक्ष्मीचन्द्र श्रुतसागरके समकालीन लक्ष्मीचन्द्रसे जुदे है। जहांतक हम इनके बारेमें जानते हैं, श्रुतसागर और ब्रह्म नेमिदत्त (१५२८ ई०) दोनोंसे यह अधिक प्राचीन है।

दोहापाहुड

परिचय—इस ग्रन्थकी उपलब्ध दो प्रतियोंमेंसे एकमें इसका नाम दोहापाहुड लिखा है, और दूसरीमें पाहुडदोहा। प्रो० हीरालालजीने इसकी प्रस्तावनामे इसके नामका अर्थ समझाया है, और उनके बतलाये अर्थके अनुसार भी ग्रन्थका नाम दोहापाहुड होना चाहिये। परमात्मप्रकाशकी तरह यह भी एक आध्यात्मिक ग्रन्थ है, इसमें ग्रन्थकारने आत्मतत्त्वपर विचार किया है। इसकी उपलब्ध प्रति अपनी असली हालतमें नहीं है, उसके अन्तमे दो पद्य सस्कृतमे हैं और दोहा नं० २११-जिसमे रामसिंहका नाम आता है, जो एक प्रतिके अन्तिम वाक्यके अनुसार ग्रन्थके रचयिता हैं—के बाद दो गाथाए महाराष्ट्रीमे है।

जोइन्दु—'क' प्रतिकी अन्तिम सन्धिमे इसे योगेन्द्रकी रचना बतलाया है, और इसके बहुतसे दोहे परमात्मप्रकाश और योगसारसे मिलते जुलते भी हैं। किन्तु निम्नलिखित कारणोंसे इसको योगीन्द्रकी रचना मानना साधार प्रतीत नहीं होता—१ परमात्मप्रकाश और योगसारकी तरह इसमें उन्होंने अपना नाम नहीं दिया, जबकि पद्य न० २११ में रामसिंहका नाम आता है। २ दोहापाहुडमें अकारान्त शब्दके षष्ठीके एकवचनमे 'हो' और 'हुं' प्रत्यय आते हैं, किन्तु परमात्मप्रकाशमें केवल 'हं' ही पाया जाता है, तथा तुहारउ, तुहारी, दोहिं मि, देहहमि, कहिंमि आदि रूप परमात्मप्रकाशमे नही पाये जाते। ३ 'द' प्रतिके अन्तिम वाक्यमें रामसिंहको इसका कर्ता बतलाया है, जिसका नाम पद्य न० २११ में भी आता है। आरम्भमें मुझे सन्देह था कि परमात्मप्रकाशके 'शान्ति'की तरह क्या रामसिह भी कोई प्राचीन ग्रन्थकार हैं? किन्तु दोहापाहुडकी गहरी छानबीनके पश्चात् मै इस परिणामपर पहुँचा हूँ कि इसके जोइन्दुकृत होनेमें कोई प्रबल प्रमाण नहीं है। कुछ पद्योंकी समानता और अपभ्रंश भाषाको लक्ष्मे रखकर किसीने इसकी सन्धिमें योगीन्द्रका नाम जोड दिया है, जबकि ग्रन्थमें रामसिंहका नाम आता है।

और परमात्मप्रकाशमें कोई उल्लेखनीय शाब्दिक समानता भी नहीं है। पाँचवें, सावयधम्मदोहामें पञ्चमी और षष्ठीके एक वचनमें 'हु' आता है, जब कि परमात्मप्रकाशमें एकवचन और बहुवचन दोनोंमें 'हँ' आता है। अत इस ग्रन्थको जोइन्दुकृत माननेमें कोई भी प्रबल प्रमाण नहीं है। सभवत इसकी भाषा तथा कुछ विचारोंकी साम्यताको देखकर किसीने जोइन्दुको उसका कर्ता लिख दिया होगा।

देवसेन—निम्नलिखित आधारोंपर प्रो० हीरालालजीका मत है कि इसके कर्ता देवसेन हैं।

१ 'क' प्रतिके अन्तिम पद्यमें 'देवसेणें उवदिट्ठं' आता है।

२ देवसेनके भावसग्रह और सावयधम्मदोहामें बहुत कुछ समानता है।

३ देवसेनको 'दोहा' रचनेकी, बहुत चाह थी। और सभवत उस समय छन्दशास्त्रमें यह एक नवीन आविष्कार था।

किन्तु उनके उक्त आधार प्रबल नहीं हैं। प्रथम, 'क' प्रति विश्वसनीय नहीं है, क्योंकि अन्य प्रतियोंकी अपेक्षा उसमें पद्यसंख्या सबसे अधिक है, तथा वह सबके बादकी लिखी हुई है। इसके सिवा, जिस दोहेमें देवसेनका नाम आता है, वह केवल सदोष ही नहीं है किन्तु उसमें स्पष्ट अशुद्धियाँ हैं। उसका 'देवसेणें' पाठ बड़ा ही विचित्र है, और पुस्तकभरमें इस ढंगका दूसरा उदाहरण खोजनेपर भी नहीं मिलता। छन्दशास्त्रकी दृष्टिसे भी उस दोहेकी दोनों पक्तियाँ अशुद्ध हैं, और सबसे मजेकी बात तो यह है कि प्रो० हीरालालजीने स्वसपादित सावयधम्मदोहाके मूलमें उसे स्थान नहीं दिया। अत इस प्रकारके अन्तिम दोहेका सम्बन्ध सावयधम्मदोहाके कर्ताके साथ नहीं जोड़ा जा सकता, और हम यह विश्वास नहीं कर सकते कि दर्शनसारके रचयिता देवसेनने इसे रचा है। देवसेनके चार प्राकृत ग्रन्थोंका निरीक्षण करनेपर हम देखते हैं कि भावसग्रहमें वे अपना नाम 'विमलसेनका शिष्य देवसेन' देते हैं; आराधनासारमें केवल 'देवसेन' लिखा है। दर्शनसारमें 'धारानिवासी देवसेन गणी' आता है, और तत्त्वसारमें 'मुनिनाथ देवसेन' लिखा है। किन्तु सावयधम्मदोहामें इनमेंसे एकका भी उल्लेख नहीं है। अत पहली युक्ति ठीक नहीं है।

यह सत्य है कि भावसग्रह और सावयधम्मदोहा की कुछ चर्चाएं मिलती जुलती हैं, किन्तु प्रो० हीरालालजीके द्वारा उद्धृत १८ सदृश वाक्योंमेंसे मुश्किलसे दो तीन वाक्य आपसमें मेल खाते हैं। परम्परागत शैलीके आधारपर रचे गये साहित्यमें कुछ शब्दों तथा भावोंकी समानता कोई मूल्य नहीं रखती। भावसग्रहमें कुछ अपभ्रंश पद्य पाये जाते हैं, और सपादकने लिखा है कि भावसग्रहकी प्रतियोंमें देवसेनके बादके ग्रन्थकारोंके भी पद्य पाये जाते हैं, अत यह असभव नहीं है कि किसी लेखककी कृपासे सावयधम्मदोहाके पद्य उसमें जा मिले हों।

तीसरे आधारसे भी कोई बात सिद्ध नहीं होती है, क्योंकि दोहाछन्द कब प्रचलित हुआ यह अभीतक निर्णीत नहीं हो सका है। कालिदासके विक्रमोर्वशीयमें हम एक दोहा देखते हैं, रुद्रटके काव्यालङ्कारमें दो दोहे पाये जाते हैं, और आनन्दवर्धन (लगभग ८५० ई०) ने भी अपने ध्वन्यालोकमें एक दोहा उद्धृत किया है। रुद्रटका समय नवीं शताब्दीका प्रारम्भ समझा जाता है। यदि यह मान भी लिया जावे कि देवसेनको दोहा रचनेकी बहुत चाह थी, तो भी उनका सावयधम्दोहाका कर्ता होना इससे प्रमाणित नहीं होता।

लक्ष्मीचन्द्र—'प' 'भ' और 'भ ३' प्रतियाँ इसे लक्ष्मीचन्द्रकृत बतलाती हैं। श्रुतसागरने इस ग्रन्थसे नौ पद्य उद्धृत किये हैं, उनमेंसे एक वह लक्ष्मीचन्द्रका बतलाते हैं, और शेष लक्ष्मीधरके, अत. श्रुतसागरके उल्लेखके अनुसार लक्ष्मीचन्द्र उपनाम लक्ष्मीधर सावयधम्मदोहाके कर्ता हैं। किन्तु निम्न-

जोइन्दुका समय

समयका विचार—जोइन्दुके उक्त दोनों ग्रन्थोंसे उनके समयके बारेमें कुछ भी मालूम नहीं होता। अत अब हमारे सामने एक ही मार्ग शेष रह जाता है और वह है जोइन्दुके ग्रन्थसे उद्धरण देनेवाले ग्रन्थोंका निरीक्षण। निम्नलिखित प्रमाणोंके आधारपर हम जोइन्दुके समयकी अन्तिम अवधि निर्धारित करनेका प्रयत्न करते हैं—

१ श्रुतसागर, जो ईसाकी सोलहवीं शताब्दीके प्रारम्भमे हुए हैं, षट्प्राभृतकी टीकामें प्रमात्मप्रकाशसे ६ पद्य उद्धृत करते हैं।

२ परमात्मप्रकाशपर, मलधारि बालचन्द्रने कनड़ीमें और ब्रह्मदेवने सस्कृतमें टीका बनाई है, और उन दोनोंका समय क्रमशः ईसाकी चौदहवी और तेरहवीं शताब्दीके लगभग है।

३ जयसेन, जिन्होंने कुन्दकुन्दके पञ्चास्तिकाय, प्रवचनसार, और समयसारपर सस्कृतमे टीकाएँ रची हैं, जोइन्दु और उनके दोनों ग्रन्थोंसे अच्छी तरह परिचित हैं। समयसारकी टीकामें वे परमात्मप्रकाशका उल्लेख करते हैं, और उससे एक पद्य भी उद्धृत करते हैं। पञ्चास्तिकायकी टीकामें भी वे एक पद्य उद्धृत करते है, जो योगसारका ५६ वां पद्य है। जयसेनका समय ईसाकी बारहवीं शताब्दीके उत्तरार्द्धके लगभग है।

४ ऊपर यह बतलाया है कि हेमचन्द्र परमात्मप्रकाशसे परिचित हैं, उन्होंने परमात्मप्रकाशसे कुछ सामग्री ली है, और अपने अपभ्रंश-व्याकरणके सूत्रोंके उदाहरणमे, थोड़े बहुत परिवर्तनके साथ परमात्मप्रकाशसे कुछ दोहे भी उद्धृत किये हैं। हेमचन्द्र १०८९ ई० मे पैदा हुए और ११७३ ई० में स्वर्गवासी हुए। किसी भाषाके इतिहासमें यह कोई अनहोनी घटना नहीं है कि साहित्यिक रूपमें अवतरित होनेके बाद ही—चाहे वह साहित्यिकरूप परम्परागत स्मृति रूपमे रहा हो या पुस्तक रूपमे—उस भाषाके विशाल व्याकरणोंकी रचना होती है। अत इस कल्पनाके लिये पर्याप्त साधन नहीं हैं कि हेमचन्द्रके द्वारा निबद्ध अपभ्रंश ही उस समयकी प्रचलित भाषा थी। यह कहना अधिक युक्तिसङ्गत होगा कि अपने व्याकरणके द्वारा उन्होंने अपभ्रंशके साहित्यिकरूपको निबद्ध किया है, और यह रूप उनके समयमे प्रचलित भाषाके पूर्वका या उससे भी अधिक प्राचीन रहा होगा। क्योंकि व्याकरणका आधार केवल बोलचालकी भाषा नहीं होती। अतः हेमचन्द्रसे कमसे कम दो शताब्दी पूर्व जोइन्दुका समय मानना होगा।

५ प्रो० हीरालालजीने बतलाया है कि हेमचन्द्रने रामसिंहके दोहापाहुड़से कुछ पद्य उद्धृत किये हैं और रामसिंहने जोइन्दुके योगसार और परमात्मप्रकाशसे बहुतसे दोहे लेकर अपनी रचनाको समृद्ध किया है। अत जोइन्दु हेमचन्द्रके केवल पूर्ववर्ती ही नहीं है किन्तु उन दोनोंके मध्यमें रामसिंह हुए हैं।

६ ऊपर मैं बतला आया हूँ कि देवसेनके तत्त्वसारके कुछ पद्य परमात्मप्रकाशके दोहोंसे बहुत मिलते हैं। यह भी सभव हो सकता है कि दोनोंके रचयिताओंने किसी एक स्थानसे उन्हे लिया हो। किन्तु पद्योंकी परिस्थिति और ऊपर बतलाये गये कारणोंको दृष्टिमें रखते हुए मेरा मत है कि देवसेनने योगीन्दुका अनुसरण किया है। अपनी रचनाओंमें देवसेनने अपने पूर्ववर्ती ग्रन्थोंका प्राय उपयोग किया है। उन्होंने वि. स. ९९० (९३३ ई०) में अपना दर्शनसार समाप्त किया था।

७ नीचेके दो पद्य तुलनाके योग्य हैं—

१ योगसार, ६५—

विरला जाणहिँ तत्तु बुहु विरला णिसुणहिँ तत्तु।
विरला झायहिँ तत्तु जिय विरला धारहिँ तत्तु॥

रामसिंह—दोहापाहुडके रामसिंह रचित होनेमें दो प्रमाण हैं, एक तो इसकी उपलब्ध दोनों प्रतियोंमें ग्रन्थके अन्दर उनका नाम आता है, दूसरे, एक प्रतिकी सन्धिमें भी उनका नाम आया है। उनके विरुद्ध केवल एक ही बात है कि अन्तिम पद्यमें उनका नाम नहीं आया। किन्तु मैं ऊपर लिख आया हूँ कि उपलब्ध प्रति अपनी असली हालतमें नहीं है, और २११ के बाद बहुतसे पद्य बादके मिलाये जान पड़ते हैं। अतः उपलब्ध सामग्रीके आधारपर रामसिंहको ही इसका कर्ता मानना चाहिये। रामसिंह योगीन्दुके बहुत ऋणी हैं, क्योंकि उनके ग्रन्थका एक पद्यमाश-जैसा कि प्रो० हीरालालजी कहते हैं-परमात्मप्रकाशसे लिया गया है। रामसिंह रहस्यवादके प्रेमी थे, और संभवतः इसीसे प्राचीन ग्रन्थकारोंके पद्योंका उपयोग उन्होंने अपने ग्रन्थमें किया है। उनके समयके बारेमें केवल इतना ही कहा जा सकता है कि जोइन्दु और हेमचन्द्रके मध्यमें वे हुए हैं। श्रुतसागर, ब्रह्मदेव, जयसेन, और हेमचन्द्रने उनके दोहापाहुडसे कुछ पद्य उद्धृत किये हैं। दोहापाहुड और सावयधम्मदोहामें दो पद्य बिल्कुल समान हैं। किन्तु एक तो देवसेन सावयधम्मदोहाके कर्ता प्रमाणित नहीं हो सके, दूसरे प्रक्षेपकोंसे पूर्ण दोहापाहुडकी प्रतिके आधारपर उसकी आलोचना भी नहीं की जा सकती। अतः नई प्रतियां मिलनेपर इस समस्यापर विशेष प्रकाश डाला जा सकेगा।

अमृताशीति और निजात्माष्टक

अमृताशीति—यह एक उपदेशप्रद रचना है, इसमें विभिन्न छन्दोंमें ८२ पद्य हैं और जैनधर्मके अनेक विषयोंकी उनमें चर्चा है। हम नहीं जानते कि इसमें सन्धिस्थल सम्पादकने जोड़ा है, या प्रतिमें ही था? अन्तिम पद्यमें योगीन्द्र शब्द आया है, जो चन्द्रप्रभका विशेषण भी किया जा सकता है। परमात्मप्रकाशके कर्ताके साथ इसका सम्बन्ध जोड़नेके लिये कोई प्रमाण नहीं है। इस रचनामें विद्यानन्दि, जटासिंहनन्दि, और अकलंकदेवके भी कुछ पद्य हैं। कुछ पद्य भर्तृहरिके शतकत्रयसे मिलते हैं। पद्मप्रभमलधारिदेवने अपनी नियमसारकी टीकामें इससे तीन पद्य (नं ५७, ५८, और ५९) उद्धृत किये हैं। उसी टीकामें निम्नलिखित एक अन्य पद्य भी उद्धृत है—

तथा चोक्तं श्रीयोगीन्द्रदेवैः। तथाहि

मुक्त्यङ्गनालिमपुनर्भवसौख्यमूलं
दुर्भावनातिमिरसंहतिचन्द्रकीर्तिम्।
संभावयामि समतामहमुच्चकैस्तां
या संमता भवति संयमिनामजस्रम्॥

किन्तु यह पद्य अमृताशीतिमें नहीं है। प्रेमीजीका अनुमान है कि सम्भवतः यह पद्य योगीन्द्ररचित कहे जानेवाले अध्यात्मसंदोहका है।

निजात्माष्टक—इसकी भाषा प्राकृत है, इसमें स्रग्धरा छन्दमें आठ पद्य हैं, और उनमें सिद्धपरमेष्ठीका स्वरूप बतलाया है। किसी भी पद्यमें रचयिताका नाम नहीं दिया, किन्तु संस्कृतमें रचित अन्तिम वाक्यमें योगीन्द्रका नाम आया है। परन्तु परमात्मप्रकाशके कर्ताके साथ इसका सम्बन्ध जोड़नेके लिये यह काफी प्रमाण नहीं है।

निष्कर्ष—इस लम्बी चर्चाके बाद हम इस निर्णयपर पहुँचते हैं कि जिस परम्पराके आधारपर योगीन्द्रको उक्त ग्रन्थोंका रचयिता कहा जाता है, वह प्रामाणिक नहीं है। अतः वर्तमानमें परमात्मप्रकाश और योगसार ये दो ही ग्रन्थ जोइन्दुरचित सिद्ध होते हैं।

और ऐसी कड़ाईके लिये उन्होंने कैफियत भी दी है। किन्तु पिशेल तथा गुणे इसकी शिकायत करते हैं। इसी कड़ाईने उनसे उक्त सूत्र तथा उसके उदाहरणको मूलसे पृथक् कराके परिशिष्टमें डलवा दिया है। हॅर्न्लेका कहना है लेखकोंकी कृपासे यह सूत्र मूलमें आ मिला है। वे कहते हैं कि व्याकरणके जिस प्रसगमें उक्त सूत्र अपने उदाहरणके साथ आता है, वह व्यवस्थित नहीं है। उनके इस मतसे हम भी सहमत हैं। किन्तु इस वातका स्मरण रखते हुए कि सूत्रोके क्रममें परिवर्तन किया गया है, हम उसकी मौलिकताको अस्वीकार नही कर सकते। चण्ड एक अपभ्रश भाषासे परिचित हैं जिसमें र, जब वह किसी शब्दमें द्वितीय व्यञ्जनके रूपमे आता ह, सुरक्षित रहता हैं। अपभ्रश भाषामें यह बात पाई जाती है, हेमचन्द्रके कुछ उदाहरणोंमें तथा रुद्रटके श्लेष-पद्योंमें भी इस बातको चित्रित किया गया है। हमे आशा है कि केवल एक सूत्रके द्वारा चण्डने अपभ्रशका पृथक्करण न किया होगा। अत अन्य सूत्रोंको भी चण्डकृत स्वीकार करनेपर अपभ्रशके सम्बन्धमे अधिक जानकारी हो जाती है। यह स्वाभाविक है कि अपने सूत्रोंके उदाहरणमें वैयाकरण काव्य-ग्रन्थोंसे पद्य उद्धृत करते है। हेमचन्द्रके व्याकरणमें उक्त पद्यका न पाया जाना निरर्थक नहीं है, यह इस बातका निराकरण करता है कि हेमचन्द्रके व्याकरणसे लेकर लेखकोंने उसे यहाँ मिला दिया होगा। गुणेका कहना है कि यह सूत्र मूलग्रन्थका ही है और हम इससे सहमत हैं।

चण्डके समयके बारेमें अनेक मत है। हॅर्न्लेका कहना है कि ईसासे तीन शताब्दी पूर्वके कुछ बाद और ईस्वी सन्के प्रारम्भसे पहले चण्डका व्याकरण रचा गया है। हॅर्न्लेके अनुसार उक्त सूत्र तथा उसका उदाहरण वररुचिसे भी बादमे ग्रन्थमे सम्मिलित किये गये हैं किन्तु कितने बादमें सम्मिलित किये गये हैं, यह वह नहीं बताते हैं। वररुचिका समय ५०० ई० के लगभग बतलाया जाता है। गुणेका कहना है कि चण्ड उस समय हुये हैं, जब अपभ्रश केवल आभीरोंके बोलचालकी भाषा न थी बल्कि साहित्यिक भाषा हो चुकी थी, अर्थात् ईसाकी छठी शताब्दीके बादमे। इस प्रकार चण्डके व्याकरणके व्यवस्थित (revised) रूपका समय ईसाकी सातवीं शताब्दीके लगभग रखा जा सकता है, अत परमात्मप्रकाशको प्राकृतलक्षणसे पुराना मानना चाहिये।

जोइन्दुके समयकी आरम्भिक अवधि—ऊपर यह बताया गया है कि जोइन्दु, कुन्दकुन्दके मोक्खपाहुड और पूज्यपादके समाधिशतकके बहुत ऋणी हैं। वास्तवमे परमात्मप्रकाशमें समाधिशतकके कुछ तात्त्विक विचारोंको बडे परिश्रमसे निबद्ध किया है। कुन्दकुन्दका समय ईस्वी सन्के प्रारम्भके लगभग है, और पूज्यपादका पांचवीं शताब्दीके अन्तिम पादसे कुछ पूर्व। इस चर्चाके आधारपर मैं परमात्मप्रकाशको समाधिशतक और प्राकृतलक्षणके मध्यकालकी रचना मानता हूँ। इसलिये जोइन्दु ईसाकी छठी शताब्दीमें हुये हैं[1]।

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१ अपभ्रश-पाठावलीमे श्री एम सी मोदीने परमात्मप्रकाशसे भी कुछ पद्य संकलित किये हैं। उनपर टिप्पण करते हुए उन्होंने मेरे 'जोइदु' विषयक लेखका उल्लेख किया है, और लिखा है कि यद्यपि जोइदुको हेमचन्द्रका पूर्वज कहा जा सकता है किन्तु उन्हे वि स की दसवी या ग्यारहवी शताब्दीसे भी पहलेका बतलाना ठीक नहीं है। श्री मोदीके निष्कर्ष निकालनेके ढगको देखकर मुझे मोक्षमूलरके एक वाक्यका स्मरण आता है—"ऐतिहासिक व्यक्तियोंका समय जाननेकी विद्या केवल रुचिकी बात नही है, जो केवल स्मरणके प्रभावसे ही निश्चित की जा सके"। अपभ्रश स्वरोंका विचार करनेपर 'अण्णु' और 'अणु' समय निर्णय करनेमें सहायक नही हो सकते। यद्यपि ब्रह्मदेवने 'जवला' का अर्थ 'समीपे' किया है किन्तु यह अर्थ विल्कुल अप्रासङ्गिक है। यह सस्कृतके 'यमल' शब्दसे बना है, जिसका अर्थ 'जोड़ा' होता है। 'जवल' शब्द श्वेताम्बर आगमोंमें भी आता है। अपभ्रंशमें 'म' का 'व' हो जाता है।

२ कत्तिगेयाणुपेक्खा, २७९—

विरला णिसुणहि तच्च विरला जाणंति तच्चदो तच्च ।
विरला भावहि तच्च विरलाण धारणा होदि ॥

कुमारकी कत्तिगेयाणुपेक्खा अपभ्रंश भाषामें नहीं लिखी गई है, अत वर्तमानकाल तृतीयपुरुषके बहुवचनके रूप 'णिसुणहि' और 'भावहि' उसमें जबरन घुस गये हैं, किन्तु योगसारमें वे ही रूप ठीक हैं। दोनों पद्योंका आशय एक ही है, केवल दोहेको गाथामें परिवर्तित कर दिया है, किन्तु यह किसी लेखककी सूझ नहीं है, बल्कि, कुमारने ही जान या अनजानमें, जोइन्दुके दोहेका अनुसरण किया है। कुछ दन्तकथाओंने कुमारके व्यक्तित्वको अन्धकारमें डाल दिया है, और उनका समय अभीतक भी निश्चित नही हो सका है। मौखिक परम्पराओंके आधारपर यह कहा जाता है कि विक्रमसंवत्से कोई दो या तीन शताब्दी पहले कुमार हुए हैं, और ऐसा मालूम होता है कि आधुनिक कुछ विद्वानोंपर इस परम्पराका प्रभाव भी है। कुमारकी कत्तिगेयाणुपेक्खाकी केवल एक ही संस्कृतटीका उपलब्ध है, जो १५५६ ई० में शुभचन्द्रने बनाई थी। किन्ही प्राचीन टीकाओंमें कुमारका उल्लेख भी नहीं मिलता। कुमारने बारह अनुप्रेक्षाओंकी गणनाका क्रम तत्त्वार्थसूत्रके अनुसार रक्खा है, जो वट्टकेर, शिवार्य, और कुन्दकुन्दके क्रमसे थोड़ा भिन्न है। ये सब बाते कुमारकी परम्परागत प्राचीनताके विरुद्ध जाती है। यद्यपि कत्तिगेयाणुप्पेक्खाका कोई शुद्ध संस्करण प्रकाशित नहीं हुआ है, किन्तु गाथाओंके देखनेसे पता चलता है कि उनकी भाषा प्रवचनसारके जितनी प्राचीन नहीं है। २५ वी गाथाके 'क्षेत्रपाल' शब्दसे अनुमान होता है कि कुमार दक्षिणप्रान्तके निवासी थे, जहाँ क्षेत्रपालकी पूजाका बहुत प्रचार रहा है। दक्षिणमें कुमारसेन नामके कई साधु हुए है। मुलगुन्द मन्दिरके शिलालेखमें, जो ९०३ ई० से पहलेका है, एक कुमारसेनका उल्लेख है, तथा ११४५ ई० के बोगादीके शिलालेखमें एक कुमारस्वामीका नाम आता है। किन्तु एकताके लिये केवल नामकी समता ही पर्याप्त नहीं है। अत इन बातोंको दृष्टिमें रखते हुए मैं कुमारका कोई निश्चित समय ठहराना नही चाहता किन्तु केवल इतना ही कहना है कि परम्पराके आधारपर कल्पित कुमारकी प्राचीनता प्रमाणित नहीं होती तथा उसके विरुद्ध अनेक जोरदार युक्तियाँ मौजूद हैं। मेरा मत है कि जोइन्दु और कुमारमेंसे जोइन्दु प्राचीन हैं।

९. प्राकृतलक्षणके कर्ता चण्डने अपने सूत्र "यथा तथा अनयो स्थाने" के उदाहरणमें निम्नलिखित दोहा उद्धृत किया हैं—

कालु लहेविणु जोइया जिम जिम मोहु गलेइ ।
तिम तिम दसणु लहइ जो णियमें अप्पु मुणेइ ॥

यह परमात्मप्रकाशके प्रथम अधिकारका ८५ वाँ दोहा है। दोनोंमें केवल इतना ही अन्तर है कि परमात्मप्रकाशमें 'जिम'के स्थानपर 'जिमु' 'तिम' के स्थानपर 'तिमु' तथा 'जो' के स्थानपर 'जिउ' पाठ है, किन्तु चण्डका प्राकृत-व्याकरण अपनी असली हालतमें नहीं है। यह एक सुव्यवस्थित पुस्तक न होकर एक अर्धव्यवस्थित नोटबुकके जैसा है[1]। १८८० ई० में जब प्राकृतका अध्ययन अपनी बाल्यावस्थामें था, और अपभ्रंश-साहित्यसे लोग अपरिचित थे, हॅर्न्ले (Hoernle) ने इसका सम्पादन किया था। उनके पास साधनोंकी कमी थी, और केवल पालीभाषा तथा अशोकके शिलालेखोंपर दृष्टि रखकर उसका व्यवस्थित संस्करण सम्पादित कर सकना कठिन था। हॅर्न्लेने उसके सम्पादनमें बड़ी कड़ाईसे काम लिया है,

१ दलाल और गुणे लिखित 'भविसयत्तकहा' की प्रस्तावना, पृ ६२।

२ हर्न्ले की प्रस्तावना, पृ. १,२०, आदि।

दिया है । अत' ब्रह्मदेवकी केवल दो ही प्रामाणिक रचनाए रह जाती हैं, एक परमात्मप्रकाशवृत्ति, और दूसरी द्रव्यसग्रहवृत्ति ।

परमात्मप्रकाशवृत्ति—परमात्मप्रकाशकी वृत्तिमें ब्रह्मदेवजीने अपना नाम नहीं दिया । बालचन्द्र ब्रह्मदेवकी एक सस्कृतटीकाका उल्लेख करते हैं, दूसरे, दौलतरामजी सस्कृतवृत्तिको ब्रह्मदेवरचित कहते हैं, तीसरे, परमात्मप्रकाशकी वृत्ति द्रव्यसग्रहकी वृत्तिसे, जिसमें ब्रह्मदेवने अपना नाम दिया है, बहुत मिलती जुलती है। अत इसमें कोई सन्देह नहीं है कि दोनों वृत्तियाँ एक ही ब्रह्मदेवकी हैं । ब्रह्मदेवकी व्याख्या शुद्ध साहित्यिक व्याख्या है, वे अर्थपर अधिक जोर देते हैं, इसलिये व्याकरणकी गुत्थियाँ एक दो स्थानपर ही सुलझाई गई हैं । सबसे पहले वे शब्दार्थ देते हैं, फिर नयोंका-खासकर निश्चयनयका अवलम्बन लेते हुए विशेष वर्णन करते हैं । किन्तु उनके ये वर्णन द्रव्यसग्रहकी टीकाके वर्णनोंके समान कठिन नहीं हैं । यदि यह टीका न होती तो परमात्मप्रकाश इतना प्रसिद्ध न होता, उसकी ख्यातिका कारण यह टीका ही है ।

जयसेन और ब्रह्मदेव—पदच्छेद, उत्थानिका, प्रकरणसगत चर्चा तथा ब्रह्मदेवकी टीकाकी कुछ अन्य बातें हमें जयसेनकी टीकाकी याद दिलाती हैं । ब्रह्मदेवने जयसेनका पूरा पूरा अनुकरण किया है । परमात्मप्रकाशकी टीकाकी कुछ चर्चाएँ जयसेनके पञ्चास्तिकायकी टीकाकी चर्चाओंके समान हैं । उदाहरणके लिये परमात्मप्रकाश २-२१ और पञ्चास्तिकाय २३, प. प्र. २-३३ और पचा० १५२, तथा प्र प. २-३६ और पचा० १४६ की टीकाओंके परस्परमें मिलाना चाहिए ।

ब्रह्मदेवका समय—ब्रह्मदेवने अपने ग्रन्थोंमें उनका रचना-काल नहीं दिया है । प० दौलतरामजी (ई० १८ वीं शताब्दीका उत्तरार्ध) कहते हैं कि ब्रह्मदेवकी सस्कृतटीकाके आधारपर उन्होंने अपनी हिन्दी-टीका बनाई हैं । प० जवाहरलालजी लिखते हैं कि शुभचन्द्रने कत्तिगेयाणुप्पेक्खाकी टीकामें ब्रह्मदेवकृत द्रव्य-संग्रहवृत्तिसे बहुत कुछ लिया है । मलधारि बालचन्द्र ब्रह्मदेवकी टीकाका स्पष्ट उल्लेख करते हैं, किन्तु बालचन्द्रका समय स्वतन्त्र आधारोंपर निश्चित नही किया जासकता । जैसलमेरके भण्डारमें ब्रह्मदेवकी द्रव्य-सग्रहवृत्तिकी एक प्रति मौजूद है जो सम्वत् १४८५ (१४२८ ई०) में माण्डवमें लीखी गई थी, उस समय वहाँ राय श्रीचान्दराय राज्य करते थे । इस प्रकार इन बाहिरी प्रमाणोंके आधारपर ब्रह्मदेवके समयकी अन्तिम अवधि १४२८ ई० से पहिले ठहरती है । अब हम देखेंगे कि उनकी रचनाओंसे उनके समयके सम्बन्धमें हम क्या जान सके हैं? परमात्मप्रकाशकी टीकामें ब्रह्मदेवने शिवार्यकी आराधनासे, कुन्दकुन्द (ई० की प्रथम श०) के भावपाहुड, मोक्खपाहुड, पञ्चास्तिकाय, प्रवचनसार, और समयसारसे, उमास्वातिके तत्त्वार्थसूत्रसे, समन्तभद्र (दूसरी शताब्दी) के रत्नकरण्डसे, पूज्यपाद (५ वीं शताब्दी के लगभग) के सस्कृत सिद्धभक्ति और इष्टोपदेशसे, कुमारकी कत्तिगेयाणुप्पेक्खासे, अमोघवर्ष (ई ८१५ से ८७७ के लगभग) की प्रश्नोत्तररत्नमालिकासे, गुणभद्रके (जिनने २३ जून ८९७ में महापुराण समाप्त किया) आत्मानुशासनसे, सभवतः नेमिचन्द्र (१० वीं श०)के गोम्मटसार जीवकाण्ड और द्रव्यसग्रहसे, अमृतचन्द्रके (लगभग १० वीं श० की समाप्ति) पुरुषार्थसिद्ध्युपायसे, अमितगति (लगभग १० वीं श० का आरम्भ) के योगसारसे, सोमदेवके (९५९ ई०) यशस्तिलकचम्पूसे, रामसिंह (हेमचन्द्रके पूर्व) के दोहापाहुडसे, रामसेन (आशाधर-१३ वीं श० का पूर्वार्द्धसे पहिले) के तत्त्वानुशासनसे और पद्मनन्दिकी (पद्मप्रभ-१२ वीं श० का अन्तके पहिले) पद्मविंशतिकासे पद्य उद्धृत किये हैं । उद्धरणोंकी इस छान-बीनसे हम निश्चित तौरपर कह सकते हैं कि ब्रह्मदेव सोमदेवसे (१० वीं श० का मध्य) बादमें हुए हैं । द्रव्यसग्रहवृत्तिकी आरम्भिक उत्थानिकामें ब्रह्मदेव लिखते हैं कि पहिले नेमिचन्द्रने लघुद्रव्यसग्रहकी रचना की थी, जिसमें केवल २६ गाथाए थीं । बादको मालवदेशकी धारानगरीके राजा भोजके आधीन मण्डलेश्वर श्रीपालके कोषाध्यक्ष, आश्रमपुर निवासी सोमके लिये इसे बढाया गया । अत सामयिक प्रमाणोंसे इस बातकी पुष्टि नहीं होती, अत हम न तो नेमिचन्द्रको

३ परमात्मप्रकाशकी टीकाएँ

'क' प्रतिकी कन्नडटीका

बालचन्द्रकी टीका और 'क' प्रतिकी कन्नडटीका—यह लिखा जा चुका है कि अध्यात्मी बालचन्द्रने, जिनने कुन्दकुन्दत्रयीपर कन्नडटीका बनाई है, परमात्मप्रकाशपर भी एक कन्नडटीका रची है। परमात्मप्रकाशकी 'क' प्रतिमें एक कन्नडटीका पाई जाती है। किन्तु यह नहीं कहा जा सकता कि यह टीका बालचन्द्रकी ही है क्योंकि 'क' प्रतिसे इस सम्बन्धमें कोई सूचना नहीं मिलती और म० आर० नरसिंहाचार्यने बालचन्द्रकी टीकाका कुछ अंश नहीं दिया, जिससे 'क' प्रतिकी टीका मिलाई जा सके।

कन्नडटीकाका परिचय—'क' प्रतिकी कन्नडटीकामें परमात्मप्रकाशके दोहोंकी व्याख्या बहुत अच्छे रूपमें की गई है, जहाँतक मैंने इसे उलट-पलट कर देखा अपभ्रंश शब्दोंका तुल्यार्थक संस्कृत शब्द कहीं भी मेरे देखनेमें नहीं आया केवल कन्नडमें उनके अर्थ दिये हैं। अनुवादके कुछ अंश टीकाकारके भाषा-पांडित्यका परिचय देते हैं। मुझे कुछ ऐसे शब्द भी मिले, जिनके ठीक ठीक अर्थ टीकाकारने नहीं किये हैं। टीका सरल और सादी है, और दोहोंका अर्थ करनेमें काफी सावधानीसे काम लिया है। ब्रह्मदेवकी संस्कृतटीकाके समान न तो इनमें विशेष दार्शनिक विवेचन ही है, और न उद्धरण ही।

इसकी स्वतन्त्रता—ब्रह्मदेवकी संस्कृतटीकाके साथ मैंने इसके कई स्थलोंका मिलान किया है और मैं इस नतीजेपर पहुँचा हूँ कि टीकाकार ब्रह्मदेवकी टीकासे अपरिचित है। यदि उनके सामने ब्रह्मदेवकी टीका होती तो उनके समान वे भी अपभ्रंश शब्दोंके संस्कृत रूप देते और विशेष विवेचन तथा उद्धरणोंसे अपनी टीकाकी शोभा बढाते। इसके सिवा दोनोंमें कुछ मौलिक असमानताएँ भी हैं। ब्रह्मदेवकी अपेक्षा 'क' प्रतिमें ११३ पद्य कम हैं। तथा अनेक ऐसे मौलिक पाठान्तर और अनुवाद हैं, जो ब्रह्मदेवकी टीकामें नहीं पाये जाते।

'क' प्रतिकी टीकाका समय—इस टीकाके गम्भीर अनुसन्धानके बाद मैंने निष्कर्ष निकाला है कि न केवल ब्रह्मदेवकी टीकासे, बल्कि परमात्मप्रकाशकी करीब करीब सभी टीकाओंसे यह टीका प्राचीन मालूम होती है।

ब्रह्मदेव और उनकी वृत्ति

ब्रह्मदेव और उनकी रचनाएं—अपनी टीकाओंमें ब्रह्मदेवने अपने सम्बन्धमें कुछ नहीं लिखा है। द्रव्यसंग्रहकी टीकामें केवल उनका नाम आता है। बृहद्द्रव्यसंग्रहकी भूमिकामें प० जवाहरलालजीने लिखा है कि ब्रह्म उनकी उपाधि थी, जो बतलाती है कि वे ब्रह्मचारी थे, और देवजी उनका नाम था। यद्यपि आराधनाकथाकोशके कर्ता नेमिदत्तने और प्राकृत श्रुतस्कंधके रचयिता हेमचन्द्रने उपाधिके रूपमें ब्रह्म शब्दका उपयोग किया है किन्तु ब्रह्मदेव नाममें 'ब्रह्म' शब्द उपाधिसूचक नहीं मालूम देता, कारण, जैनपरम्परामें ब्रह्ममुनि, ब्रह्मसेन, ब्रह्मसूरि आदि नामोंके अनेक ग्रन्थकार हुये हैं तथा देव कोई प्रचलित नाम भी नहीं है किन्तु प्रायः नामके अन्तमें आता है। अत ब्रह्मदेव एक ही नाम है। परम्पराके अनुसार निम्नलिखित रचनाए ब्रह्मदेवकी मानी जाती हैं—

१–परमात्मप्रकाशटीका २–बृहद्द्रव्यसंग्रहटीका ३–तत्त्वदीपक ४–ज्ञानदीपक ५–त्रिवर्णाचारदीपक ६–प्रतिष्ठातिलक ७–विवाहपटल और ८–कथाकोश। जबतक ग्रन्थ न मिलें, तबतक नम्बर ३, ४ और ७ के विषयमें कुछ नहीं कहा जा सकता। संभवत नामके आदिमें ब्रह्म शब्द होनेके कारण ब्रह्मनेमिदत्तका कथाकोश और ब्रह्मसूरिके त्रिवर्णाचार (–दीपक) और प्रतिष्ठातिलकको गलतीसे ब्रह्मदेवके नामके साथ जोड

मलधारि बालचन्द्रका समय—अपनेको 'कुक्कुटासन मलधारि' लिखनेके सिवा इन बालचन्द्रने अपने बारेमें कुछ भी नहीं लिखा। अत इनका समय निश्चित करना विशेष कठिन है। श्रवणबेलगोला के शिलालेखोंमें व्यक्तिगत नामोंके रूपमें 'मलधारिदेव' और 'कुक्कुटासन मलधारिदेव' शब्द आते हैं। किन्तु इसमें सन्देह नहीं कि यह हमारे बालचन्द्रकी पदवी है। समवतः यह किसी प्रसिद्ध आचार्यका नाम था, और उनकी परम्पराके साधुगण इसे पदवीके तौरपर धारण करते थे। शक स० १२०० (ई० १२७८) के अमरपुरम् समाधि-लेखमें, जिसमें एक जैनमन्दिरको कुछ दान देनेका उल्लेख है, बालेन्दु मलधारिदेवका नाम आता है। यद्यपि नामोंमें इन्दु और चन्द्रका परस्परमें परिवर्तन देखा जाता है फिर भी वह बालेन्दु हमारे बालचन्द्र नहीं हो सकते, क्योंकि उनके नामके साथ कुक्कुटासन उपाधि नहीं है, तथा उनका समय भी हमारे टीकाकारसे पहले जाता है। हमारे टीकाकारके बारेमें इतनी बात निश्चित है कि वे ब्रह्मदेवके बादमे हुए हैं क्योंकि उन्होंने ब्रह्मदेवकी टीकाका अनुसरण किया है, और जांच पड़ताल करनेके बाद हमने ब्रह्मदेवका समय ईसाकी तेरहवीं शताब्दी निर्णीत किया है। बालचन्द्र कर्नाटकी थे, समवत श्रवणबेलगोलाके निकट किसी स्थानपर वे रहते थे। किन्तु ब्रह्मदेव उत्तरप्रान्तके वासी थे अत दोनों टीकाकारोंके बीचमें कमसे कम आधी शताब्दीका अन्तर अवश्य मानना होगा, क्योंकि उस समयकी यात्रा आदिकी परिस्थितिको देखते हुए, दक्षिण प्रान्तवासी बालचन्द्रके हाथमें उत्तर प्रान्तवासी ब्रह्मदेवकी टीकाके पहुँचनेमें इतना समय लग जाना समव है। अत बालचन्द्रको ईसाकी चौदहवीं शताब्दीके मध्यका विद्वान् माना जा सकता है।

अध्यात्मी बालचन्द्रकी टीका—म० आर० नरसिंहाचार्यका कहना है कि अध्यात्मी बालचन्द्रने भी परमात्मप्रकाशपर कनडीमें एक टीका बनाई थी, किन्तु इन तीनों कन्नडटीकाओंमेंसे कोई भी उनकी नहीं है। उन्होंने मुझे सूचित किया है कि कविचरितेके उल्लेखोंको छोड़कर उनके पास इस सम्बन्धमें कोई अन्य सामग्री नहीं है। यद्यपि यह कोई अनहोनी बात नहीं है कि अध्यात्मी बालचन्द्रने कुन्दकुन्दके प्राकृत ग्रन्थोंपर अपनी कन्नडटीकाओंकी तरह परमात्मप्रकाशपर भी टीका लिखी होगी किन्तु निश्चयपूर्वक कुछ कहना कठिन है, क्योंकि एक तो कविचरितेका उल्लेख बहुत कमजोर है, दूसरे यह भी समव है कि गलतीसे बालचन्द्र मलधारिके स्थानमें बालचन्द्र अध्यात्मी लिखा गया हो।

और एक कन्नडटीका

परमात्मप्रकाशपर दूसरी कन्नडटीका—यहाँ परमात्मप्रकाशकी दूसरी कन्नडटीकाका परिचय दिया जाता है। इस टीकाके समय तथा कर्ताके बारेमें हम कोई बात नहीं जान सके। प्रतिके अतमें लिखा है—"मुनिभद्रस्वामीके चरण शरण हैं।" इससे इतना पता चलता है कि इस कन्नडटीकाका रचयिता या इस प्रति अथवा इस प्रतिकी मूल प्रतिका लेखक मुनिभद्रस्वामीका शिष्य था।

इस टीकाका परिचय—'क' टीकाकी तरह इस टीकामे भी दोहोंका केवल शब्दार्थ दिया है; किन्तु इस टीकाकी अपेक्षा 'क' टीकामें मूलका अनुसरण वगैरह अधिक तत्परतासे किया गया है। बिना नामकी इन टीकाओंके देखनेसे पता चलता है कि धार्मिक जैनसाधुओं और गृहस्थोंमें परमात्मप्रकाश कितना अधिक प्रसिद्ध था। ऐसा मालूम होता है कि बहुतसे नये अभ्यासी अपने अध्यापकसे दोहोंका अर्थ समझ लेनेके बाद अपनी मातृभाषामें उनके शब्दार्थ लिख लेते थे।

अन्य टीकाओंके साथ इस टीकाकी तुलना—'क' प्रतिकी टीका, ब्रह्मदेवकी सस्कृतटीका और मलधारि बालचन्द्रकी कन्नडटीकाके साथ इसकी तुलना करनेपर मैं इस निर्णयपर पहुँचा हूँ कि यद्यपि इसके पाठ 'क' टीका आदिके पाठोंसे बहुत मिलते जुलते हैं तथापि यह टीका ब्रह्मदेवकी बहुत कुछ ऋणी है। अत इस टीकामें केवल शब्दार्थ दिया है, अत ब्रह्मदेवके अतिरिक्त वर्णन इसमें नहीं मिलते। 'क' टीका

धाराके राजा भोजका समकालीन ही मान सकते हैं, और न लघुद्रव्यसंग्रहका बृहद्द्रव्यसंग्रहके रूपमें परिवर्तन ही स्वीकार किया जा सकता है। किन्तु एक बात सत्य है कि ब्रह्मदेव धाराके राजा भोजसे, जिसे वे कलिकाल चक्रवर्ती बतलाते हैं, बहुत बादमें हुए हैं। इसमें कोई सन्देह नहीं है कि ब्रह्मदेवके भोज मालवाके परमार और संस्कृत-विद्याके आश्रयदाता प्रसिद्ध भोज ही हैं। भोजदेवका समय ई० १०१८-१०६० है। ब्रह्मदेवका यह उल्लेख बतलाया है कि वे ११ वीं शताब्दीसे भी बहुत बादमें हुए हैं।

ऊपर यह बतलाया गया है कि जयसेनकी टीकाओंका ब्रह्मदेवपर बहुत प्रभाव है। जयसेन ईसाकी बारहवीं शताब्दीके उत्तरार्द्धके लगभग हुए हैं। अत ब्रह्मदेव बारहवीं शताब्दीसे बादके हैं। इन अभ्यन्तर और बाहिरी प्रमाणोंके आधारपर ब्रह्मदेव सोमदेव (९५९ ई०), धाराके राजा भोज (ई १०१८-६०), और जयसेन (१२ वीं शताब्दीके लगभग) से बादमें हुए हैं, अत ब्रह्मदेवको १३ वीं शताब्दीके विद्वान् कहा जासकता है।

मलधारि बालचन्द्रकी कन्नडटीका

मलधारि बालचन्द्र और उनकी कन्नडटीका—परमात्मप्रकाशकी 'प' प्रतिमें एक कन्नडटीका पाई जाती है, उसके प्रारम्भिक उपोद्घातसे यह स्पष्ट है कि इस टीकाका मुख्य आधार ब्रह्मदेवकी वृत्ति है। तथा इस बातके पक्षमें भी काफी प्रमाण है कि उसके कर्ताका नाम बालचन्द्र है। सम्भवतः अपने समकालीन अन्य बालचन्द्रोंसे अपनेको जुदा करनेके लिये उन्होंने अपने नामके साथ 'कुक्कुटासन मलधारि' उपाधि लगाई हैं।

ब्रह्मदेवकी टीकासे तुलना—बालचन्द्र लिखते हैं कि ब्रह्मदेवकी टीकामें जो विषय स्पष्ट नहीं हो सके हैं, उन्हें प्रकाशमें लानेके लिये उन्होंने यह टीका रची है। यह स्पष्ट उक्ति बतलाती है कि उन्होंने ब्रह्मदेवका अनुसरण किया है। किन्तु ब्रह्मदेवके मूलकी अपेक्षा बालचन्द्रके मूलमें ६ दोहे अधिक हैं। कुछ भेदोंको छोड़कर, जो अन्य कन्नड प्रतियोंमें भी पाये जाते हैं, दोहोंकी अपभ्रंशभाषाके सम्बन्धमें दोनों एकमत हैं। किन्तु बालचन्द्रने ब्रह्मदेवके अतिरिक्त वर्णनोंको सक्षिप्तकर दिया है। दोहोंके प्रत्येक शब्दकी व्याख्या करना ही बालचन्द्रका मुख्य लक्ष्य मालूम होता है, उन्होंने ब्रह्मदेवकी तरह भावार्थ बहुत ही कम दिये हैं। ब्रह्मदेवके उद्धरणोंको भी उन्होंने छोड़ दिया है, किन्तु कुछ स्थलोंपर कन्नड-पद्य उद्धृत किये हैं। ग्रन्थके अन्तमें ब्रह्मदेवके अतिरिक्त वर्णनोंकी उपेक्षा करके उन्होंने केवल शब्दशः अनुवादकी ओर ही विशेष ध्यान दिया है। 'परवरामहि' आदि पद्यके बाद बालचन्द्र एक और पद्य देते हैं, जो इस प्रकार है—

ज आलीणा जीवा तरंति ससारसायरमणत ।
त भव्वजीवसज्जा णदउ जिणसासण सुइर ॥

बालचन्द्र नामके अन्य लेखक—कन्नड-साहित्यमें बालचन्द्र नामके अनेक टीकाकार तथा ग्रन्थकार हुए हैं और उनके बारेमें जो कुछ सूचनाए प्राप्त होती हैं, उनके आधारपर एकको दूसरेसे पृथक् करना कठिन है। म० आर० नरसिंहाचार्य बालचन्द्र नामके चार व्यक्तियोंको बतलाते हैं। अभिनवपम्पके गुरु बालचन्द्र मुनिके बारेमें लिखते हुए श्री एम्० गोविंद पै लगभग नौ बालचन्द्रोंका उल्लेख करते हैं। किन्तु 'कुक्कुटासन मलधारि' पदवीके कारण यह बालचन्द्र अन्य बालचन्द्रोंसे जुदे हो जाते हैं। अपने समाननामा अन्य व्यक्तियोंसे अपनेको जुदा करनेके लिये कुछ साधुजन अपने नामके साथ मलधारि विशेषण लगाते थे। श्रवणबेलगोलाके शिलालेखोंमें ऐसे मुनियोंका उल्लेख मिलता है, जैसे, मलधारि मल्लिषेण, मलधारि रामचन्द्र, मलधारि हेमचन्द्र, और दिगम्बर और श्वेताम्बर दोनों ही सम्प्रदायके मुनिजन इस पदवीका उपयोग करते थे। श्वेताम्बर सम्प्रदायमें भी एक मलधारि हेमचन्द्र हुए हैं, जो प्रसिद्ध हेमचन्द्रसे जुदे हैं।

पं० दौलतरामजीका समय—दौलतरामजी खण्डेलवाल थे, उनका गोत्र काशलीवाल था। उनके पिता आनन्दराम थे, जन्मभूमि बसवा थी किन्तु वे जयपुरमें रहते थे, तथा राजाके प्रधान कर्मचारी थे। उनकी रचनाओंको देखनेसे मालूम होता है कि वे संस्कृतके अच्छे विद्वान् थे, और अपनी मातृभाषासे भी बहुत प्रेम करते थे। सम्वत् १७९५ में जब उन्होंने अपना क्रियाकोश समाप्त किया, वे किसी जयसुत राजाके मंत्री थे, और उदयपुरमें रहते थे। अपने हरिवंशपुराणमें वे लिखते हैं कि जयपुरके दीवान प्राय जैनसम्प्रदायके होते हैं। उनके समकालीन दीवान रतनचन्द्र थे। उन्होंने सं० १७९५ में क्रियाकोश समाप्त किया, और १८२९ में हरिवंशपुराण, अत उनका साहित्यिक कार्यकाल ई० की १८ शताब्दीका उत्तरार्द्ध जानना चाहिये।

उनकी रचनाएँ—उनके क्रियाकोशका उल्लेख पहिले कर चुके हैं। जयपुरके एक धार्मिक गृहस्थ रायमल्लकी प्रार्थना पर उन्होंने सम्वत् १८२३ में पद्मपुराणकी हिन्दीटीका की थी, इसके बाद १८२४ में आदिपुराण की, १८२९ में हरिवंशपुराण और श्रीपालचरित्रका हिन्दी-गद्यमे अनुवाद किया, इसके बाद ब्रह्मदेवकी संस्कृतटीकाके आधारपर परमात्मप्रकाशकी हिन्दीटीका की। इसके बाद सं० १८२७ में उन्होंसे प० प्रवर टोडरमल्लजी रचित पुरुषार्थसिद्धयुपायकी अपूर्ण हिन्दीटीका को पूर्ण किया। प्रेमीजीका मत है कि पुराणोंके इन हिन्दी-अनुवादोंने जैनपरम्पराका केवल रक्षण और प्रचार ही नहीं किया किन्तु जैनसमाजके लिये ये बहुत लाभदायक सिद्ध हुए।

४ इस ग्रन्थके सम्पादनमें उपयुक्त प्रतियोंका परिचय

'ए' प्रति—यह प्रति भाण्डारकर प्राच्यविद्यामन्दिर पूनासे प्राप्त हुई थी। इसमें १२४ पृष्ठ और प्रत्येक पृष्ठमें १३ लाइनें हैं। दोहोंके नीचे ब्रह्मदेवकी संस्कृतटीका है जो बिल्कुल शुद्ध है। इस संस्करणकी सं० टीकाका इसीके आधारसे संशोधन किया है।

'बी' प्रति—सदलगानिवासी मेरे काका स्वर्गीय बाबाजी उपाध्येके संग्रहसे यह प्रति प्राप्त हुई थी। 'अ' प्रति की तरह यह भी देवनागरी अक्षरोंमे लिखी है। किन्तु यह अच्छी हालतमें नही है। यह कमसे कम २०० वर्ष प्राचीन है। मध्यमें दोहोंकी क्रम-संख्यामें कुछ भूल होगई है। अन्तिम दोहेपर ३४२ नम्बर पड़ा है।

'सी' प्रति—यह प्रति भाण्डारकर प्राच्यविद्यामन्दिर पूना की है। इसमें २१ पृष्ठ और हरएक पृष्ठमें ९ लाइनें हैं, सुन्दर देवनागरी अक्षरोंमें लिखी हुई है। इसमें केवल दोहे ही हैं, जो शुद्ध हैं। किन्तु लेखककी भूलसे कुछ अशुद्धियाँ रह गई हैं।

'पी' प्रति—यह प्रति जैनसिद्धान्त भवन आरा की है। इसपर लिखा है—'परमात्मप्रकाश कर्नाटक टीकासहित'। यह कन्नड अक्षरोंमें लिखी गई है, इसमें कुक्कुटासन मलधारि बालचन्द्रकी कन्नडटीका है, यह कोई ५० वर्ष पूर्वकी लिखी हुई है। ब्रह्मदेवके मूलसे इसमे ६ पद्य अधिक हैं।

'क्यू' प्रति—यह प्रति भी आराके भवनकी है, इसमें भी एक कर्नाटकवृत्ति है, और लिखी भी कन्नड अक्षरोंमे है। यह ताडपत्रपर है, इसके प्रारम्भका एक पत्र खोगया है।

'आर्' प्रति—यह भी ताडपत्रपर है, और आराके भवनकी है, इसमें केवल मूल परमात्मप्रकाश है। और अक्षर कन्नड हैं।

'एस्' प्रति—जै सि भ आराकी ताडपत्रकी इस प्रतिपर 'योगीन्द्र गाथा' लिखा है, यह करीब ७५ वर्ष पुरानी है। इसमें कन्नडी अक्षरोंमें केवल दोहे ही लिखे हैं।

और इस टीकाकी समानताको देखते हुए यह सभव है कि इस टीकाके कर्ताने 'क' टीका से भी सहायता ली हो। मैंने इस टीकामें ऐसी कोई मौलिक अशुद्धियाँ और पाठान्तर नहीं देखे, जिनके आधारपर इसे ब्रह्मदेवकी सस्कृतटीकासे स्वतत्र कहा जा सके।

इस टीकाका समय—ऊपरकी तुलनासे यह स्पष्ट है कि यह टीका ब्रह्मदेवसे और सभवत मलधारि बालचन्द्रसे भी बादकी है। यदि इसके कर्ता मुनिभद्रके शिष्य है, और यदि यह मुनिभद्र वही हैं जिनकी मृत्युका उल्लेख ई० सन् १३८८ के लगभगके उद्री शिलालेखमें पाया जाता है, तो इस टीकाकी रचना ईसाकी १४वीं शताब्दीके अन्तिम भागमें हो सकती है। ऐसा मालूम होता है कि मुनिभद्रके अनेक प्रसिद्ध शिष्य थे, जिनकी मृत्युका उल्लेख कुछ शिलालेखोंमें पाया जाता है।

पं० दौलतरामजीकृत भाषाटीका

पं० दौलतरामजी और उनकी भाषाटीका—पं० दौलतरामजीकी भाषाटीका, जो इस सस्करणमें मुद्रित है, उनकी भाषाका आधुनिक हिन्दीमें परिवर्तित रूप है। दौलतरामजीकी भाषा, जो सभवत उनके समयमें उनकी जन्मभूमिमें प्रचलित थी, आधुनिक हिन्दीसे भिन्न है। इस विचारसे की गई जैनगृहस्थों और साधुओंको यह विशेष उपयोगी होगी। प० मनोहरलालजीने उसे आधुनिक हिन्दीका रूप दे दिया है। मामूली सशोधनके साथ यही रूपान्तर इस दूसरे सस्करणमें छपा है। यहाँ मैं दौलतरामजीके अनुवादका कुछ अश उद्धृत करता हूँ, इससे पाठक उनकी भाषाका अनुमान कर सकेंगे—

"बहुरि तिनि सिद्धिनिके समूहिकूं मैं वन्दू हूँ। जे सिद्धिनिकें समूहि निश्चयनयकरि अपने स्वरूप विषैं तिष्ठे हैं, अरि विवहारिनयकरि सर्व लोकालोककू निसन्देहपणें प्रतक्ष देखे हैं। परन्तु परिपदार्थनि विषै तन्मयी नाहीं, अपने स्वरूपविषै तन्मयी हैं। जो परपदार्थनिविषै तन्मयी होई तो पराए सुख दुखकरि आप सुखी दुखी होई, सो कदापि नाही। विवहारिनयकरि स्थूल सूक्ष्म सकलि कू केवलिज्ञानि करि प्रतक्ष निसन्देह जानैं है। काहू पदार्थसूं रागि द्वेष नाहीं। रागिके हेतुकरि जो काहूँको जाने तो राग द्वेषमई होय, सो इह बड़ा दूषण है। तातैं यही निश्चयभया जो निश्चयकरि अपने स्वरूप विषै तिष्ठै है, पर विषैं नाहीं। अरि अपनी ज्ञायक शक्ति करि सबिकू प्रतक्ष देखे हैं जानै हैं। जो निश्चयकरि अपने स्वरूप विषै निवास कह्या सो अपना स्वरूपही आराधिवे योग्य है यह भावार्थ है ॥ ५ ॥"

सोलापुरकी एक नई प्रतिसे मैंने यह अश उद्धृत किया है, और बम्बईकी एक प्राचीन प्रतिके सहारे श्री० प्रेमीजीने इसका सशोधन किया है। प० प्रेमीजीका कहना है कि कुछ अन्य प्राचीन प्रतियोंके साथ इसका मिलान करनेपर अब भी भाषासम्बन्धी कुछ भेद निकल सकते हैं। क्योंकि इसे प्रचलित भाषामें लानेके लिये नकल करते समय शिक्षित लेखक यहाँ वहाँ भाषासम्बन्धी सुधार कर सकता है। अपभ्रश-साहित्यके विद्यार्थियोंको इससे एक अच्छी शिक्षा मिलती है और अपभ्रश ग्रन्थोंकी विभिन्न प्रतियोंमें जो स्वरभेद देखा जाता है, उसपर भी प्रकाश पड़ता है।

टीकाका परिचय—इस टीकामें कोई मौलिकता नहीं है। ब्रह्मदेवकी सस्कृत टीकाका यह अनुवाद मात्र है। ब्रह्मदेवके कुछ कठिन पारिभाषिक शब्दोंको हिन्दीमें सुगमतासे समझा दिया हैं। ब्रह्मदेवके सामान दौलतरामजीने भी पहले शब्दार्थ दिया है, और बादको ब्रह्मदेवके अनुसार ही सक्षेपमें भावार्थ दिया है। इस बातको कोई अस्वीकार नहीं कर सकता कि इस हिन्दीअनुवादके ही कारण जोइन्दु और उनके परमात्मप्रकाशको इतनी ख्याति मिल सकी है। परमात्मप्रकाशके पठन-पाठनमे दौलतरामजीका उतना ही हाथ है, जितना समयसार और प्रवचनसारके पठन-पाठनमें राजमल्ल और पाण्डे हेमराजका।

योगसारका प्राकृत मूल और पाठान्तर—योगसारके सम्पादनमें परम्परागत मूलका सग्रह करनेकी ओर ही मेरा लक्ष्य रहा है । अपभ्रश ग्रन्थका सम्पादन करनेमें, विशेषतया जब विभिन्न प्रतियोंमें स्वरभेद पाया जाता हो, लेखकोंकी अशुद्धियोंके बीचमेसे मौलिकपाठको पृथक् करना प्राय कठिन होता है । स्वरोंके सम्बन्धमें मैंने 'प' और 'व' प्रतिका ही विशेषतया अनुसरण किया है । आधुनिक प्रतियोंमें इ और ह में धोखा हो जाता है, अत मैंने मूलमें कुछ परिवर्तन भी किये हैं, और उनके सामने प्रश्नसूचक चिह्न लगा दिये हैं । मैंने बहुतसे पाठान्तर केवल मूलके पाठ-भेदोंपर काफी प्रकाश डालनेके लिये ही दिये हैं । किन्तु माणिकचन्द्रग्रन्थमालामें मुद्रित योगसारके पाठान्तर मैने नही दिये, क्योंकि जिस प्रतिके आधारपर इसका मुद्रण हुआ बताया जाता है, उससे मैंने मिलान कर लिया है, तथा किसी स्वतत्र एव प्रामाणिक प्रतिके आधारपर उसका सम्पादन होनेमें मुझे सन्देह है, जैसा कि उसमें प्रतियोंके नामके बिना दिये गये पाठान्तरोंसे मालूम होता है ।

संस्कृतछाया—निम्नलिखित कारणोंसे अपभ्रश ग्रन्थमें सस्कृतछाया देनेके मैं विरुद्ध हूँ । प्रथम यह एक गलत मार्ग है, जो न तो भाषा और न इतिहास की दृष्टिसे ही उचित है । दूसरे, छाया भद्दी सस्कृतका एक नमूना बन जाती है । क्योंकि अपभ्रशने वाक्य-विन्यास और वर्णनकी शैलीने उन्नति करली है, जो प्राचीन सस्कृतमें नहीं पाई जाती । तीसरे, उसका दुष्परिणाम यह होता है कि बहुतसे पाठक केवल छाया पढकर ही सन्तोष करलेते हैं । प्राकृत ग्रन्थोंमें सस्कृतछाया देनेकी पद्धतिने भारतीय भाषाओंके अध्ययनको बहुत हानि पहुँचाई है । लोगोंने प्राकृतके अध्ययनकी ओरसे मुख फेर लिया है, मृच्छकटिक और शाकुन्तल सरीखे नाटक केवल सस्कृतके ग्रन्थ बन गये हैं, जब कि स्वय रचयिताओंने उनके मुख्य भागोंको प्राकृतमें रचा था, और परिणामस्वरूप आधुनिक भारतीय भाषाए प्राकृतको भुलाकर केवल सस्कृत शब्दोंसे अपना कलेवर पुष्ट कर रही हैं । तथापि प्रकाशकके आग्रहके कारण मुझे छाया देनी पड़ी है । छायामें अपभ्रश शब्दोंके सस्कृत शब्द देते हुए कही कहीं उनके वैकल्पिक शब्द भी मैंने ब्रेकेट (कोष्टक)में दे दिये हैं । सस्कृतका एक स्वतत्र वाक्य समझकर छायाका परीक्षण न चाहिये, किन्तु स्मरण रखना चाहिये कि यह अपभ्रशकी केवल छायामात्र है । पाठकोंकी सुविधाके लिये सन्धिके नियमोंका ध्यान नही रखा गया है । अनेक स्थलोंपर मा० जैनग्रन्थमालामें मुद्रित योगसार की छायासे मेरी छायासे मेरी छायामें अन्तर है ।

श्रीस्याद्वादमहाविद्यालय, काशी
भाद्रपद शुक्ल ५ दशलाक्षणमहापर्व, वीर स० २४६३

हिन्दी-अनुवादकर्ता—
—कैलाशचन्द्र शास्त्री

'टी' प्रति—यह प्रति ताडपत्रपर है। और यह श्रीवीरवाणीविलास-भवन मूडबिद्रीसे प्राप्त हुई थी। यह पुराने कनडी अक्षरोंमें लिखी हुई है। इसमें केवल दोहे ही हैं।

'के' प्रति—यह भी मूडबिद्रीके वीरवाणीविलास-भवनकी प्रति है। हस्ताक्षरोंकी समानतासे यह स्पष्ट है कि 'टी' और 'के' प्रति एक ही लेखककी लिखी हुई हैं। इसकी लिपी पुरानी कनडी है।

'एम्' प्रति—इसमें भी केवल मूल ही है। इसका लेखक ताडपत्रपर लिखनेमें प्रवीण नहीं था। इसमें नं० १६ से २३ तक केवल आठ पत्रे हैं। पहले पत्रमें 'मोक्षप्राभृत'पर बालचन्द्रकी कनडटीका है उसके बाद बिना किसी उत्थानिकाके परमात्मप्रकाशका दोहा लिखा है।

इन प्रतियोंका परस्परमें सम्बन्ध—जोइदुके मूलके दो रूप हैं, एक संक्षिप्त और दूसरा विस्तृत' 'टी' 'के' और 'एम्' प्रति उसके संक्षिप्त रूपके अनुयायी है, और 'पी' 'ए' 'बी' 'सी' और 'एम्, उसके विस्तृत रूपके। 'क्यू' प्रति 'ए' प्रतिसे मिलती है, किन्तु उसपर 'टी' 'के' और 'एम्' के भी प्रभाव है। 'आर्' प्रतिपर 'ए' 'पी' 'टी' 'के' और 'एम्' का प्रभाव है।

५ योगसारकी प्रतियाँ

योगसारकी प्रतियोंका तुलनात्मक वर्णन—इस संस्करणमें मुद्रित योगसारका सम्पादन नीचे लिखी प्रतियोंके आधारपर किया गया है।

'अ'—पं० के० भुजबलि शास्त्रीकी कृपासे जैनसिद्धान्तभवन आरासे यह प्रति प्राप्त हुई थी। इसमें दस पत्रे हैं, जो दोनों ओर लिखे हुए हैं, केवल पहला और अंतिम पत्र एक ओर ही लिखा है। सम्वत् १९९२ में देहलीके किसी भण्डारकी प्राचीन प्रतिके आधारपर आधुनिक देवनागरी अक्षरोंमें यह प्रति लिखी गई है। इसमें दोहे और उनपर गुजराती भाषाके टब्बे है, इसमें अशुद्धियाँ अधिक हैं।

'प'—मुनि श्रीपुण्यविजयजी महाराजकी कृपासे पाटनके भण्डारसे यह प्रति प्राप्त हुई थी। इसमें भी दोहे और उनका गुजराती अनुवाद है। यह अनुवाद 'अ' प्रतिके अनुवादसे मिलता जुलता है। यह प्रति बिल्कुल शुद्ध है और 'अ' प्रतिकी अशुद्धियोंका शोधन करनेमें इससे काफी सहायता मिली है, गुजराती अनुवाद (टब्बे) में इसका लेखन-काल सम्वत् १७१२ चैत्र शुक्ल १२ दिया है।

'ब'—बम्बईके पं० नाथूरामजी प्रेमीसे यह प्रति प्राप्त हुई थी। इसमें केवल दोहे ही हैं, देवनागरी अक्षरोंमें लिखे हैं। यह प्रति प्राय शुद्ध है। इसके कमजोर पत्रों और टूटे किनारोंसे यह प्रति सम्पादनमें उपयुक्त चारों प्रतियोंमेंसे सबसे अधिक प्राचीन मालूम होती है। मालूम हुआ है कि माणिकचन्द्रग्रन्थ-मालामें मुद्रित योगसारका सम्पादन इसी प्रतिके आधारपर किया गया है।

'झ'—पं० पन्नालालजी सोनीकी कृपासे झालरापाटनके श्रीऐलक पन्नालाल दि० जैन सरस्वती भवनसे यह प्रति प्राप्त हुई थी। इसमें केवल दोहे ही हैं। इसकी लिपि सुन्दर देवनागरी हैं। इसमें अशुद्धियाँ अधिक हैं। इसके कुछ खास पाठ मा० जैनग्रन्थमालामें मुद्रित योगसारसे मिलते हैं।

ये चार प्रतियाँ दो विभिन्न परम्पराओंको बतलाती हैं, एक परम्परामें केवल 'ब' प्रति है, और दूसरीमें 'अ', 'प' और 'झ'। 'अ' और 'प' का उद्गम एक ही स्थानसे हुआ जान पड़ता है, क्योंकि दोनोंका मूल और गुजराती अनुवाद एकसा ही है। किन्तु 'अ' प्रतिसे 'प' प्रतिके गुजराती अनुवादकी भाषा प्राचीन है। 'ब' प्रतिके विरुद्ध जो कि सबसे प्राचीन है, 'अ' और 'प' में कर्ता कारकके एकवचनमें अ के स्थानमें उ पाया जाता है, अनुस्वारकी ओर बिल्कुल ध्यान नहीं है, और 'अउ' के स्थानमें प्राय ओ लिखा है।